



Amherst College

Mead

ART MUSEUM

Annual Report

2020–2022

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On the cover:
June Edmonds (American, born in 1959). *Convictions VI*, 2020. Acrylic on canvas. Purchase with Charles H. Morgan Fine Arts Fund.
[Learn about the artwork »](#)

This page: Artist, curator, and student Zoe Akoto '21 poses with Christopher Myers's sculpture / *Drink the Air Before Me (Ariel Act V Scene 1)*.



VKhUTEMAS (Russian, established 1920–1930). *Office/Studio*, 1920s. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund.

Director's Welcome

“

What the following pages and photographs of exhibitions, student work, and programming will not entirely indicate are the many hours of work required to make it all happen, especially in the face of the challenges presented to the Museum over the past several years.”

Serving as the interim director of the Mead for the past year, I've grown to appreciate the diverse and myriad efforts of the Mead's staff and its supporters in advancing the Museum's work. Because of that, I am thrilled to present this dual annual report, which extends beyond mere institutional documentation to showcase the Museum's impressive achievements through the 2020-2021 and 2021-2022 academic and fiscal years.

What the following pages and photographs of exhibitions, student programs, and programming will not entirely indicate are the many hours of work required to make it all happen, especially in the face of the challenges presented to the Museum over the past several years. As with many of you, the Museum and College continue to grapple with the tumult of the pandemic—and this past spring, as you may already know, urgent repairs to the Stearns Steeple forced the closure of the galleries and delayed our full reopening. Throughout, the perseverance of the staff has been remarkable, and as I write this, the anticipated completion of repairs arrives just in time for several excellent exhibitions to open in the semesters ahead (please flip ahead to [pg 8](#) for a sneak peek).

The Mead's staff, through their resilience and drive, have not only sustained many of the Museum's traditional offerings, but also innovated new means of connecting students with the collections and art-making while continuing to expand our relationships with neighboring communities. I hope you will spend time with this publication, finding all the ways that the Mead is a wonderful and an essential part of the College and community. Please read on to learn more about how the Black Art Matters Festival is taking root on campus ([pg 34](#)); new collections advancements in 3-D modeling ([pg 54](#)); the innovative dimensions of the *Liliana Porter: Two Realities* exhibition ([pg 80](#)); the groundbreaking partnership between Athletics, the Mead, and the Trinkett Clark Memorial Student Acquisition Fund ([pg 92](#)); and so much more.

Looking toward the future, I want to extend the warmest of welcomes to Siddhartha V. Shah, the Mead's next John Wieland 1958 Director. Siddhartha comes to us from the Peabody Essex Museum in Salem, Massachusetts, where he served as the director of education and civic engagement and curator of South Asian art. Previously, he served as an art consultant and gallery director, having earned a bachelor of arts in Art History from The Johns Hopkins University. He also holds a master of arts in East-West Psychology from the California Institute of Integral Studies, and has a doctoral degree in art history and archaeology from Columbia University. Siddhartha profoundly impressed the search committee with his lifelong dedication to fostering intersectional learning and cross-cultural understanding through the arts, and I look forward to watching his experience and vision guide the Mead and its wonderful staff.

Sincerely,

Michael Kunichika
Interim Director

Associate Professor of Russian
Director, Amherst Center for Russian Culture

Letter from the Advisory Board

Paul Schnell '76 P'11

Chair of the Mead Art Museum Advisory Board

Dear Friends of the Mead,

As I write this letter in late November, we are eagerly anticipating the reopening of the Mead, the arrival of Dr. Siddhartha Shah as the Museum's next John Wieland 1958 Director, and the various exhibitions for the upcoming year.

Over the last several years, the Mead has faced the challenges of the pandemic, the unexpected closure of the Museum due to the wobbly Stearns Steeple, and transition in the Director position. Despite all this, the Mead has endured and thrived, and there are many people to thank for that.

First, the Museum's staff has done a remarkable job of improvising and reimagining how to serve the College community during this period.

The Mead's former Director, David Little, left a legacy of many innovative initiatives during his six-year tenure. I wish him well in his current position as Director of the International Center of Photography in New York City.

Over the last year, Michael Kunichika has provided extraordinary leadership at the Mead as interim Director. Michael was somehow able to devote endless energy and hours to the Museum in addition to his several full-time day jobs as Associate Professor of Russian and the Director of the newly-renovated Amherst Center for Russian Culture. The Mead's successes over the last year are due in large part to Michael's leadership.

A special thanks to Catherine Epstein, my Co-Chair of the Mead Director search committee, and the other members of the committee for their inspired work¹. We are thrilled to have Dr. Shah as our new leader at the Mead.

I would also like to extend my deepest appreciation to the members of the Advisory Board and the Friends of the Mead member group. Your contribution of all kinds of support make many of the Museum's initiatives possible.

Among donors to the Mead over the last several years, I want to recognize and thank in particular John Wieland '58, G'26 and his family for their ongoing extraordinary support, Rosemary Brady for her gift of eleven 20th C. Ukrainian paintings, and Scott Niichel '06, a member of the Advisory Board, for arranging the donation of 170 works of contemporary art by an anonymous collector, a transformational gift for the Mead and its holdings in that area.

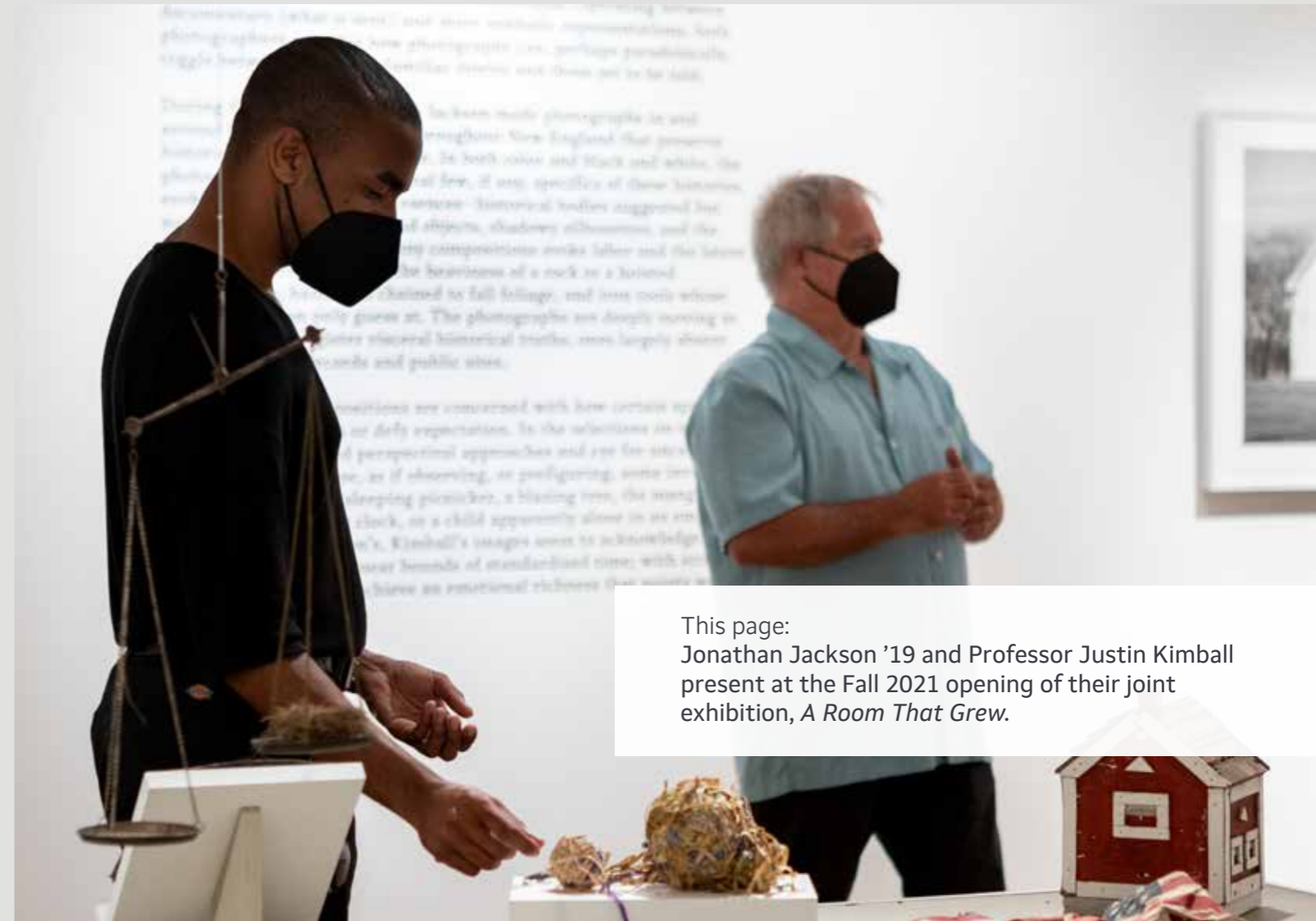
My thanks as well to three recently retired members of the Advisory Board—Ronald Daitz '61 and Linda Daitz P'88, G'23, and Scott Nagle '86—for their many years of service to the Museum. You will find a description of their contributions to the Mead in this report.

The Mead was an important part of my experience as a student at Amherst, including working there as a security guard. Yet, looking back, my sense is that only a small percentage of students and others at the College spent time at the Mead. (I clicked in very few visitors during my afternoons on duty.) I am pleased that, in recent years, the staff has made the Museum an enriching part of the education and life experience of many more students and others at Amherst, through its more expansive, diverse, and community-relevant programming. Under Dr. Shah's leadership, I hope we will be able to soon say, each year, that every student, professor, administrator, and staff member—as well as many alumni and parents globally and neighbors in the area—will have had at least one meaningful engagement with the Mead.

I hope you enjoy reading about the Mead's recent activities in this report, and that it will encourage you to visit the Mead in person or on social media, get to know Dr. Shah and our incredible staff, join the Friends group and help support the Museum's program.

Sincerely,
Paul Schnell '76, P'11
Chair, Mead Advisory Board

¹The additional members of the search committee were: Professor Sonya Clark '89, Professor Yael Rice, Director of Gift Planning Julie Lackner, Mead Curator Lisa Crossman, Mead Study Room Manager/ European Print Specialist Miloslava Hrubá, Grace Cho '23, Maya Foster '23, and Advisory Board members Nichole Bridges '98 and Charmel Maynard '07.



This page:
Jonathan Jackson '19 and Professor Justin Kimball
present at the Fall 2021 opening of their joint
exhibition, *A Room That Grew*.

News from the Museum

RECENT AND ONGOING AFFAIRS AND ANNOUNCEMENTS FROM THE MEAD

While this report is intended to give Mead stakeholders an overview of the 2021 and 2022 fiscal years, there are more recent, ongoing, and future updates we want to share with you! Read on for details on our upcoming guest curations, a new task force, and more.

UPCOMING GUEST CURATORS

The Mead has been collaborating with guest curators on three major exhibitions, all of which will be presented over the next two years. We are thrilled to be working with these brilliant guest curators and to highlight the distinct approaches and areas of knowledge that they bring.

Architectural Ghosts (Spring 2023) - Professor Karen Koehler

Drawing on the large collection of architectural objects and artworks in the collections of the Mead, *Architectural Ghosts* will examine ruins both as a material state and theoretical concept. How can we address the romantic complexity, hopefulness and desire inspired by ruins, as well as the troubled history of architectural destruction and the legacies of cultural heritage? Professor Koehler, who teaches at both Amherst and Hampshire College, frequently partners with the Mead on co-curricular visits. She has published widely on architecture and in 2008 guest-curated the exhibition *Bauhaus Modern* at the Smith College Art Museum.

God Made My Face: A Collective Portrait of James Baldwin (Spring 2023) - Hilton Als

A special iteration of Hilton Als's exhibition *God Made My Face*, which was originally organized for the David Zwirner Gallery in 2019, will open at the Mead in February 2023. This group exhibition includes works on loan to the Mead by iconic artists, including Richard Avedon, Kara Walker, and Marlene Dumas, among others, as well as archival material and works from the Mead's collection. *God Made My Face* explores the life and work of James Baldwin through his relationships, his work, and the possibilities his writing inspired. Als is considered a modern luminary, best known for his extensive body of cultural criticism, for which he was awarded a Pulitzer Prize, as well as his three books of deeply personal nonfiction. His first curated exhibition, on the painter Alice Neel, was presented at the Zwirner Gallery in New York in 2017.

Boundless (Fall 2023-Spring 2024) - Dr. Heid E. Erdrich

Boundless features work by Native American writers and artists from the late 18th century to the present that together expand conversations about networks of kinship, history, presence, and resistance through image and text. The exhibition foregrounds Native creativity and ties among artistic and literary traditions, radiating from the Northeast and building from works in the collection of the Mead Art Museum and [the Kim-Wait Eisenberg Collection of Native American Literature at Amherst College](#). Curator-in-residence Dr. Heid E. Erdrich is a celebrated Turtle Mountain Ojibwe poet, artist, teacher, and public humanities scholar.



“

To be asked to combine books and ephemera - some exquisitely embellished by Native artists - with art from the collections of Mead is to be asked to harvest an abundant garden and then prepare a feast. Feasting or offering is a central aspect of my Ojibwe culture and so it is an honor to be able to create this exhibition as an offering to those who came before, those who are here, and especially those to come.”

Dr. Heid E. Erdrich, Curator-in-Residence

DEAI TASKFORCE

The public outcry over racialized injustice in the summer of 2020 made the clear need for concretized change in public and private spaces. In response to many critiques and demands for justice in society at large as well as in the museum field, in Spring 2021 Mead leadership assembled an outcomes-oriented working group on the issues of Diversity, Equity, Access, and Inclusion (DEAI). Ever since, the group—composed of Museum staff, Amherst College students Kendall Green '24, Grace Cho '23, Sushan Bhattarai '23, and Advisory Board member Nichole Bridges '97, the Morton D. May Curator of the Arts of Africa, Oceania and the Americas at the Saint Louis Art Museum—has met regularly. With a specific focus on anti-racism and anti-ableism, the task force is committed to deliberate, steady, and sustained action for equity, beginning with making visible and dismantling oppressive practices at the Mead, internally and externally, to ensure that the Mead is a Museum that actively welcomes and serves a diverse community.

IN MEMORIAM

Professor Franklin Odo

John Woodruff Simpson Lecturer, Amherst College Department of American Studies

With gravity and sadness we would like to note the passing of Franklin Odo on September 28, 2022. Professor Odo was an inspiring teacher and mentor to many, and joined the Amherst College American Studies department in 2015 as the John J. McCloy '16 Visiting Professor of American Institutions and International Diplomacy, later filling the role of John Woodruff Simpson Lecturer. He was known for his many contributions as a leading scholar in Asian American studies, racial justice advocate, and steward of Asian American culture. Throughout a career which lasted more than six decades, Professor Odo not only taught, but wrote a number of academic and popular texts; foundationally shaped the discipline of Asian American Studies; and curated, advised, contributed to, and directed public history efforts with the National Park Service, Library of Congress, and other major institutions, most notably serving as the founding director of the Smithsonian Institution's Asian Pacific American Center. Here in Amherst, Professor Odo served as an admired advisor to the Asian Students Association and was very involved in the Five College Asian/Pacific/American Studies Program. More than that, Professor Odo was beloved by his Amherst colleagues and students for his tremendous kindness, intellectual contributions, and willingness to act as mentor to so many. The Mead was fortunate to work with him on academic programs and collecting initiatives, and his absence will be felt by Museum staff every bit as much as his impact endures.

Grants & Awards

The Mead received several distinguished grants supporting work at the Museum over the course of FY 2021, 2022, and beyond. Additionally, we are proud to highlight various ways students' work has been recognized both within and outside the College.

GRANTS

NAIS Mellon Mini-Grant and Residency | Five Colleges, Inc.

The Mead was awarded funding from the Five College Consortium to underwrite a major upcoming exhibition on Indigenous art and literature titled *Boundless*, created in collaboration with the Frost Library Special Collections. The grant was allocated by the Consortium from a major Mellon Foundation grant dedicated to Native American and Indigenous Studies. The same pool of funds also supports curator-in-residence Heid Erdrich as she develops the exhibition.



Re-envisioning Permanent Collections | Terra Foundation for American Art

The Terra Foundation also provided key funding for *Boundless* in the form of the grant program “Re-envisioning Permanent Collections: An Initiative for US Museums.” The grant was designed to support the development of collections and exhibitions that showcase expansive ideas of American art and further equity and inclusivity in the field.

COVID-19 Relief Grant | Terra Foundation for American Art

Emergency funding from the Terra Foundation supported research for a future exhibition on labor, as well as four virtual programs over the course of the academic year on creative labor and resiliency.

Curation at a Distance Grant | The New England Humanities Consortium

As a result of this grant, former John Wieland 1958 Director and Chief Curator David E. Little and curator of American Art and Arts of the Americas Lisa Crossman took part in a working group with curators from Tufts University and Colby College focused on investigating the possibilities of and developing best practices for curation in a dramatically changed landscape.

Expand Massachusetts Stories | Mass Humanities

The Mead was one of forty-two cultural non-profits selected for an Expand Massachusetts Stories grant from Mass Humanities, with support from the Mass Cultural Council and Barr Foundation. The funds, totaling \$19,938, will support the development of open-source classroom resources linked to the Fall 2023 exhibition of Native American art and literature, *Boundless*.



MAILBOX

Jane Bragdon '20, a former Student Museum Educator and Mead intern, recently wrote to the Mead Staff to share amazing news.

Jane writes,

I am very excited to let you know that I will be moving to Turkey in the fall. I have received a Fulbright Teaching Award for graduate study in the art history department at Koç University in Istanbul. I am very excited about this masters program because it is largely dedicated to Turkish and Islamic art from antiquity to present. I will also have access to museums (including internships!) and art objects not digitized and therefore not available for study in the United States. I have not left Oregon since I left Amherst in 2020, so I am very excited for my next adventure.

Congratulations to Jane on her well-deserved recognition and upcoming travels.

Jane is one of [several Mead student alums](#) honored by the Fulbright Program—Sophie Ewing '22, a former Mead intern, was selected for a Fulbright Teaching Award. She will teach English in Taiwan, which holds special familial significance as the country her grandfather took refuge in after fleeing political unrest in China. Sophie cites a long-term aspiration to a career in museum education. As well, Student Museum Educator Lucy Carlson '22 was selected as an alternate for a Fulbright Research Award to expand on her undergraduate thesis about the Japanese civilian experience of World War II.

The Mead is fortunate to work with many brilliant young people—Jane, Sophie, Lucy, and so many others—and welcomes hellos and updates from all our graduates.

Above: Unidentified maker(s) (Roman). *Constantine I, 307-337 A.D.*: Roman Coin. Silver. Gift of Mikio Albert Nihira (Class of 1989).

Wise Award for Studio Art 2021

Lauren Bell '22, *Cyan Orchidaceotype*

The Wise Award for Studio Art (commonly known as the Wise Prize) is a long-running Mead tradition; each year, the Museum recognizes and purchases an outstanding artwork by an Amherst College student. The winning artwork for 2021, *Cyan Orchidaceotype*, is a mixed-media image created by Lauren Bell '22 in Professor Anna Halper's studio arts course, Doing What You Don't Know How to Do. Despite previous inexperience with cyanotype, an assignment provided fertile ground for Bell, who ultimately collaged not only a range of materials but artistic reference points. In her artist statement, Bell writes that *Cyan Orchidaceotype* is "representative of my signature approach to portraiture, a newfound willingness to explore various artistic techniques, and nature's imperative role in both birthing and decaying my identity."



Lauren Bell, Class of 2022 (American, born 1999). *Cyan Orchidaceotype*, 2021. Cyanotype print, acrylic, charcoal, chalk, and drawing paper.



Wise Award for Collections Research 2022

Lucy Carlson '22

"Fictionalizing History Across Cultures: How the West Remembers the Japanese Civilian Perspective of World War II"

Carlson, a double major in English and Asian Literature and Civilizations, won the first Wise Award for Collections Research that has been awarded in over five years for her thesis. In "Fictionalizing History Across Cultures", she examined Japanese civilian life during World War II through the lens of historical fiction. However, she also used the Mead's collection, delving into photographs by Kageyama Kōyō. The nineteen photographs in the Mead's collection are stunning documents of everyday life in Japan stretching over three decades, from the late 1920s to the early 1950s.

Above Left: Kageyama Kōyō (Japanese, 1907–1981). *Walking Together*, 1934. Gelatin silver print. Museum purchase with gift of funds from Scott H. Nagle (Class of 1985) in honor of Samuel C. Morse, Howard M. and Martha P. Mitchell Professor of the History of Art and Asian Languages and Civilizations, and the Richard Templeton (Class of 1931) Photography Fund.

Above Right: Kageyama Kōyō (Japanese, 1907–1981). *The Closing of the Dancehalls - The Last Night*, 1940. Gelatin silver print. Museum purchase with gift of funds from Scott H. Nagle (Class of 1985) in honor of Samuel C. Morse, Howard M. and Martha P. Mitchell Professor of the History of Art and Asian Languages and Civilizations, and the Richard Templeton (Class of 1931) Photography Fund.



Brenna Kaplan, Class of 2022 (American, born 2000). *I think we hung out on campus a lot. I only remember going once, but there's lots of photos of us there.* 2022. Acrylic on medium-density fiberboard.

Wise Award for Studio Art 2022

Brenna Kaplan '22,
"Childhood Penimentos"

Brenna Kaplan '22, an Art and History of Art major, won the 2022 Wise Prize for a series of paintings entitled "Childhood Penimentos". The Mead acquired two paintings from the series: *I think we hung out on campus a lot. I only remember going once, but there's lots of photos of us there.* (pictured) and *I wish I remembered what happened this day. It was just the three of us and our moms. The sun was warm.* "Penimentos" is an Italian art historical term used to refer to the original elements changed or painted over by the artist which may start to show through over time or be seen through other means. Kaplan's series explores the impact of trauma on memory.

Retiring Board Members

Ronald (Class of 1961) and Linda Daitz P'88, G'23

After thirteen years of service on the Mead Advisory Board—beginning with the formation of the Board in 2008—Ronald (Class of 1961) and Linda Daitz P'88, G'23 have stepped down from their posts as of Fall 2021. Beyond the Daitzes' stewardship on the Board, their donation of artworks from their personal collection have had a notable impact on the Mead, as evidenced by the frequency with which these artworks are featured in exhibitions: Since 2017, rarely more than a few months have passed without a Daitz donation or loan installed in the galleries.

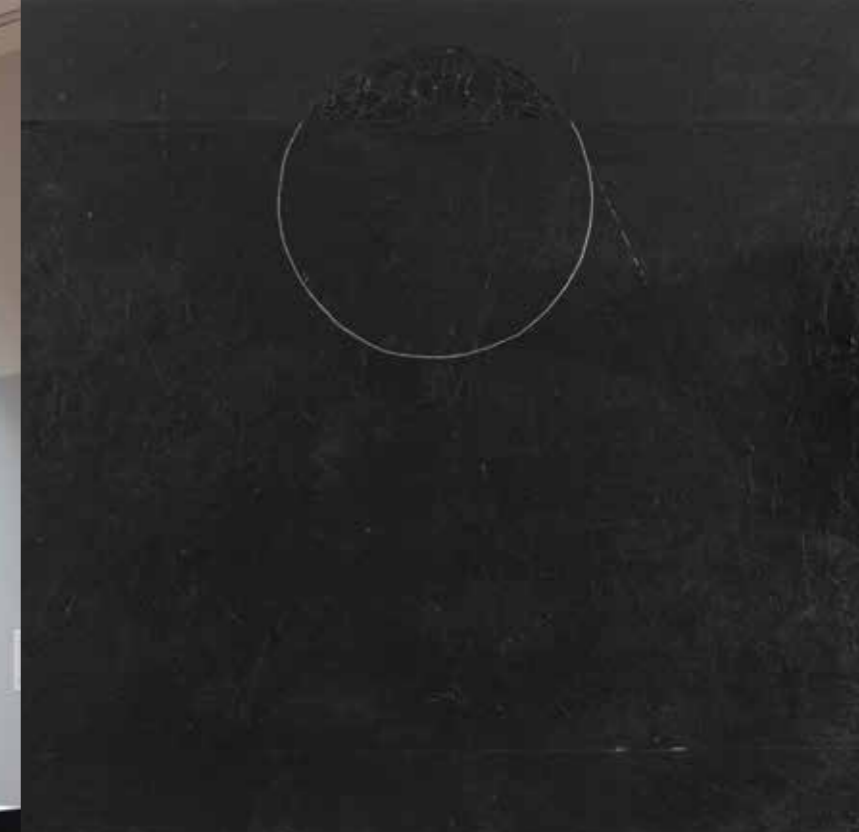
These works have appeared as focal points in many of the Mead's recent major exhibitions. These include: a remarkable (and genre-pushing) Elizabeth Murray painting in *What Looms Large* (Fall 2021), a Betty Woodman sculpture in *Starting Something New* (Fall 2019 through Summer 2021), and "C-Ration" by Lorna Simpson which was featured in *Fragmented Identities: The Gendered Roles of Women in Art Through the Ages* (Spring 2018) and *Embodied Taste* (Fall 2020). The Daitzes have also graciously bolstered exhibitions with loans from their private collection, such as Bill Viola's 2002 video work "Dominic's Trial" for *Accumulations: 5000 years of Objects, Fictions, and Conversations* (Spring 2017).

Beyond those already mentioned, important artists added to the Mead's collection by the Daitzes include Jenny Holzer, Ellsworth Kelly, and Andres Serrano. These donations also have a special place in the Mead as a teaching museum, creating educational access to artworks by influential 20th century American artists for students, faculty, and other museum patrons.

Scott H. Nagle '85

A Mead Art Museum Advisory Board Member from 2016 until 2021, Scott H. Nagle (Class of 1985) has fostered the visual arts at Amherst College through his advisory role and his generous gifts to the Mead. In 2020, he created the Scott H. Nagle (Class of 1985) Fund for Contemporary Art Acquisitions to support both the growth of the museum collections as well as an exceptional educational opportunity for Amherst College students. Like the Trinkett Clark Memorial Student Acquisitions Fund, this Fund is paired with a cohort- or class-based program which invites students to gain real-world experience in the acquisition process. In 2021, Professor Niko Vicario's class "The Art Market" successfully advocated for the purchase of Torkwase Dyson's stunning *Space as Form: Movement 8 (Bird and Lava)*.

In honor of Asian Languages and Civilizations professor Samuel Morse, Nagle has also significantly expanded the Mead's collection of twentieth-century East Asian art to include artworks by famed printmaker Koizumi Kishio, contemporary photographer Motoda Hisaharu, and other influential Japanese artists. In particular, he contributed to the purchase of a spectacular set of twenty-three gelatin silver prints by Kageyama Kōyō that present a changing Japan between the 1920s to 1970s. The photographs formed the basis of Morse's Spring 2015 exhibition, *Fifty Years of Shōwa Japan: The Photography of Kageyama Kōyō*, and are regularly requested for teaching and research. Additionally, Nagle facilitated a gift of ten prints from his father, Dr. Roy G. Nagle, in honor of the elder Nagle's mother, Yvette.



Above, left to right: Betty Woodman (American, 1930–2018). *Santa Chiara* (Installation view), 1991. Glazed and fired clay. Gift of Ronald F. Daitz (Class of 1961) and Linda F. Daitz. Torkwase Dyson (American, born 1972). *Space as Form: Movement 8 (Bird and Lava)*, 2020. Acrylic on canvas. Purchase with the Scott H. Nagle (Class of 1985) Fund for Contemporary Art. Below, left to right: Lorna Simpson (American, born 1960). *C-Ration* (Installation view), 1991. Gelatin silver print (diptych). Gift of Ronald F. Daitz (Class of 1961) and Linda F. Daitz. Utagawa Toyokuni I (Japanese, 1769–1825). Detail from *Traveling troupe of actors*, 19th century. Woodblock print. Gift of Dr. Roy G. Nagle (Parent, Class of 1985) in memory of his mother, Yvette F. Nagle.



PART I

2020–2021

This page:
Dance professor Jenna Riegel leads improvisational movement prompts with students in a hybrid class in Mead galleries.



EDUCATION & ENGAGEMENT

98

COLLEGE CLASS VISITS

506

OBJECTS PULLED FOR STUDY

136

K-12 STUDENTS

741

TOTAL ATTENDANCE OF COLLEGE STUDENTS IN CLASS VISITS

4,200

IMPROVEMENTS TO THE COLLECTIONS DATABASE
(SUCH AS KEYWORDS, ARTIST INFORMATION, DESCRIPTIONS, ETC.)

97

VISUAL DESCRIPTIONS

One of the great joys of museums is how organically they encourage curiosity and growth, both in and out of classroom settings. When reading reports, it's easy to skim the facts, figures, and lists, but pause to consider all that has to go into those compressed summaries: what is required for each study room visit, each small database update, each artist talk. While we included two stories of Amherst College students who made profound connections with and contributions to the Mead, the pair are a sample, not a summary, of how the campus community interacts with and enlivens the Museum.

Bringing in Olivia Feal, an experienced museum educator, in Spring 2020 greatly expanded our capacity to foster student engagement in all areas of the Museum—whether as interns, student staff, or advisors. We are indebted to the Friends of the Mead, whose generous donations have directly funded this position and directly impacted the lives of many students even as Olivia continues to build out our experiential learning programs, bringing college students in contact with K-12 and community audiences. Through another challenging year, her vision and mentorship have guided Amherst College students, forged new partnerships on campus and off, and made the Museum a more inclusive and accessible space. Thank you to everyone who provides the support which allows the Mead to keep growing, generation after generation.



Amherst College Class Visits to the Mead 2020–21

AMST WWII and Japanese Americans (Franklin Odo)

Though there were only nine students in the class, Professor Odo's course made a lasting impact on the Mead. At the end of the semester, students recommended artworks for acquisition by the Museum. Ultimately, the Mead purchased six lithographs by Roger Shimomura and one photograph by Tōyō Miyatake, drawing upon the John McCloy (Class of 1916) Professorship Fund and the Richard Templeton (Class of 1931) Photography Fund, respectively. These purchases intentionally expand the representation of Japanese-American artists in the permanent collection, and speak to the American government's incarceration of Japanese Americans during WWII.

ARHA Renaissance to Revolution: Early Modern European Art and Architecture (Nicola Courtright)

For Professor Courtright's weekly class visits, Mead staff set up 'teaching galleries' throughout the building, with artworks representative of each unit. Though relatively ephemeral, the mini-installations extended the art and ideas from that course to all visiting students.

ARHA Digital Art History (Yael Rice)

Fittingly, Professor Rice's first "Digital Art History" class took place entirely over Zoom. Together in cyberspace, students learned about digital tools used in contemporary museum settings, and for their final projects worked with the Mead to conceptualize local applications of digital museum practices.

American Studies (AMST)

- 334 American History and Memory
- 374 **WWII and Japanese Americans** (x HIST 374)
- 468 Research Methods in American Culture
Summer Bridge Research Institute

Architecture (ARCH)

- 241 The Age of Michelangelo: Italian Renaissance Art and Architecture Art and Architecture
(x ARHA 241, EUST 241)

Art and the History of Art (ARHA)

- 135 **Renaissance to Revolution: Early Modern European Art and Architecture** (x ARCH 135, EUST 135)
- 180 Contemporary Native American Art (xAMST 211)
- 212 Storytelling Arts in Mesoamerica (x ENGL 212)
- 242 Hand-Drawn and Hand-Printed: The Stories of Images
- 243 Cut, Inked, and Hand Pressed: Woodcut Prints
- 249 **Digital Art History** (x ARCH 249)
- 263 The Art Market
- 385 Witches, Vampires and Other Monsters (x EUST 385, SWAG 310)

Chemistry (CHEM)

STEM Incubator

English (ENG)

- 117 Arthurian Literature (x EUST 117)
- 150 Amherst Poets

First-Year Seminars (FYSE)

- 110 Encounters with Nature
- 115 Goya and His World

Amherst College Class Visits to the Mead 2020–21 *(Continued)*

History (HIST)

- 128 Medieval Europe (1000-1500)
- 219 Venice, Perfect City (476-1797)
- 229 The Virgin Mary: Image, Cult, Syncretism (ca. 400-1700) (x ARHA 229, RELI 229)
- 419 On Nationalism
- 421 Where in the World is Europe? Decolonial, Transnational, and Domestic Perspectives (1500-1800) (x EUST 421)

Political Science (POSC)

- 160 Sexualities in International Relations (x SWAG 160)
- 411 Indigenous Women and World Politics** (x SWAG 411)

Religion (RELI)

- 143 Religion in Ancient India (x ASLC 144)
- 253 Therevada Buddhism (x ASLC 253)

Sexuality, Women's and Gender Studies (SWAG)

- 100 The Cross-Cultural Constructions of Gender

Spanish (SPAN)

- 101 Fundamentals of Spanish Language and Culture I
- 201 Intermediate Spanish Language and Culture
- 325 Art as Protest in Spain and Latin America
- 405 Women in Early Modern Spain (x EUST 317, SWAG 317)
- 420 Violence, Art, and Memory of the Spanish Civil War (x EUST 340)

Theater and Dance (THDA)

- 216H Contemporary Dance Technique: Intermediate/Advanced**

OTHER CLASSES AT THE MEAD 2020–21

University of Massachusetts Amherst

Modern and Contemporary Art

K–12 Offsite Visits (6 total)

Self Portraits

Wildwood Elementary School 1st graders



“

A lot of the works that I create, I create them large. Not all of them, but a lot of them, with the intentionality of making sure that they are seen. Making sure they're honored and recognized in our artistic spaces as having equal value to anything else in that space and any other person and any other artistic contribution within those spaces.”

Dyani White Hawk, in conversation with Margot Lurie '21

To read or listen to the full interview, visit [Mead SEEDS](#), the new Mead Education blog.

Above: Dyani White Hawk (Lakota/Sičaŋǵu Oyáte, born 1976); Highpoint Center for Printmaking (American, founded 2001). *Nakíčiziŋ | Protect*, 2019. Screenprint with metal foil.

POSC Indigenous Women and World Politics (Manuela Picq)

Led by Professor Manuela Picq, Karl Loewenstein Fellow and Visiting Associate Professor of Political Science, "Indigenous Women and World Politics" focused on the often-overlooked agency and power of indigenous women in a global context. For their final projects, students worked closely with the museum's collection and Mead staff to interpret artworks by indigenous women, create interventions in the colonial legacies of the Museum, and enhance interpretive material connected to the objects. One student interviewed Sičaŋǵu Lakota artist Dyani White Hawk, whose prints *Wáčhántognaka | Nurture* and *Nakíčiziŋ | Protect* were acquired by the Mead in 2020.

THDA Contemporary Dance Technique (Jenna Riegel)

Many people are moved by art; fewer move to it. Professor Riegel's class used the Museum as their inspiration, creating a collaborative choreographed work based in both academic research and embodied experience.

Public Programs 2020-2021



Artist Talk with Heather Agyepong VIDEO

In 2019, the Mead purchased nine photographs from Agyepong's "Too Many Blackamoors" series. It was a major acquisition, and a year later Agyepong appeared via Zoom to speak about her work.

The Creative Resilience series

Artists Chelvanya Gabriel and Mars hosted two BIPOC-centered workshops, and led participants in exercises and discussions focused on creative resiliency, self-care, and awareness of the embodied experience of oppression.

A Conversation with June Edmonds VIDEO

The Mead acquired *Convictions VI* by June Edmonds for the full-year *Founding Narratives* exhibition. In March of 2021, Edmonds graciously participated in a virtual conversation with Mead American Art and Art of the Americas curator Lisa Crossman.

Student Programs: Study + Make Art at the Mead and Mingle at the Mead

During a tense year, the Mead was able to distribute art supplies and create opportunities for students to blow off steam and engage with the art outside of a classroom setting.

Fall 2020

OCTOBER

- 22 Lessons from Sarangi: A Virtual Performance + Conversation with Suhail Yusuf Khan VIDEO
- 27 Artist Talk with Heather Agyepong VIDEO

NOVEMBER

- 10 Artist Talk with Jes Fan VIDEO
- 14-20 Student Program: Study + Make Art at the Mead
- 30 Day With(out) Art: TRANSMISSIONS

Spring 2021

JANUARY

- 29 "The Art Market" Student Acquisition Vote

MARCH

- 4 Black Art Matters Festival VIDEO
- 18 Creative Resilience #1 Essential Work: An Embodied Awareness of White Supremacy with Chelvanaya Gabriel and Mars
- 20 Student Program: Mingle at the Mead
- 29 A Conversation with June Edmonds VIDEO
- 30 A.K. Burns on Labor

APRIL

- 6 Creative Resilience #2: Reclaiming Our Bodies and Minds: Dismantling White Supremacy
- 27 Labor, Visibility, Value: A Conversation with Arlene Dávila, Alicia Grullón, and Shellyne Rodriguez VIDEO

MAY

- 12 Student Vote on Proposals from "WWII and Japanese Americans" (Professor Franklin Odo)

VIDEO indicates an event which has been posted to the Mead Youtube channel; clicking the button will lead you directly to the recording.

Unlikely Meetings

Lucy Carlson '22 found surprising intersections of interests via a class partnership with the Mead.

Lucy Carlson's path to the Mead wasn't the most direct—or intentional. A double major in English and Asian Languages & Civilizations, by her junior year Carlson was already pursuing passionate interests in literature and her Japanese heritage when she enrolled in Dr. Franklin Odo's "World War II and Japanese Americans" course.

Odo, the John Woodruff Simpson Lecturer in the American Studies Department, celebrated scholar and activist, and founding director of the Smithsonian's Asian Pacific American Center, had taught the course before, but Spring 2021 had a special twist: The students would work with the Mead to expand the collection's Japanese-American representation. Carlson gamely applied to work as the paid course liaison, serving as the connective tissue between the Museum and the class, and the rest—as if it weren't already before—was history.

There were the administrative parts of the job, but also a lot to learn. Carlson met weekly with Emily Potter-Ndiaye, the Dwight and Kirsten Poler & Andrew W. Mellon head of education and curator of academic programs, learning about the formal processes behind acquisitions. At the same time, she researched artworks under consideration for purchase and the artists behind them, presenting her findings to the rest of the class.

The job's perks also included opportunities to sit in on gallery meetings with artists, listening to them talk about their creative practice and work. It was in those meetings that what art could do and be shifted, and something clicked—that like literature, visual arts could be another storytelling medium.

"It was really neat to see how artists talked about their work, and how they were relating it to this history that was really important to me," Carlson said. "Something tied directly to my identity and my community—I was really curious about how artists would choose to depict that."

The class presented acquisition proposals to Professor Odo and Museum staff, who ended up selecting six prints by Roger Shimomura, portraying his family's time at the Minidoka Relocation Center, and a photograph by Tōyō Miyatake of the barracks at Manzanar.

The experience "completely opened my eyes to like another way of thinking about history," said Carlson. "It made me really interested in how art could be a way of sharing underrepresented perspectives."

It would have been easy to close the book on the Mead after the class ended, but Carlson chose to spend her final year at Amherst as one of the Mead's paid Student Museum Educators, working with staff Museum Educator Olivia Feal and local elementary schoolers.

Need more Mead? Probably not, but as Carlson was writing her English thesis—on historical fiction and the lives of Japanese civilians during World War II—her advisor, Professor Samuel Morse, pointed her to a Kageyama Kōyō photograph in the Mead's collection. Mead staff member Miloslava Hruha was able to pull all of the Mead's Kageyama photographs, which were ultimately important sources for Carlson's thesis. (On the strength of the project, Carlson won the Mead's 2022 Wise Prize for Collections Research.)

And just as Spring 2022 wrapped up, the original, Zoom-based "World War II and Japanese Americans" class met in person for the first time for a very special reunion: a viewing party of the newly-acquired works in the Mead Study Room.

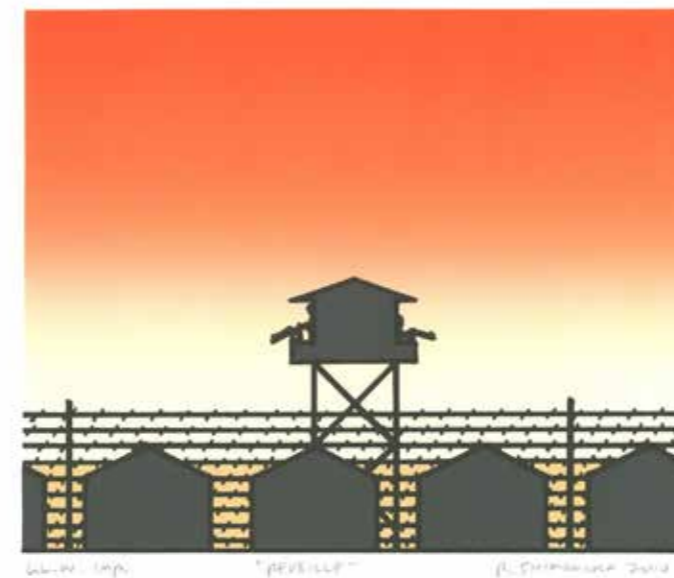
"It all comes full circle," said Carlson. That's true in more ways than one. A few weeks before graduation, Carlson was still trying to decide between several longterm opportunities, but her summer plans were locked in place: A coveted summer internship with the Smithsonian, working in tandem with the Asian Pacific American Center founded by Dr. Odo.



“

... I've been really grateful to the Mead. I know I'm working there, it's my job. But like—the fact they have introduced me to so many different projects and ways of thinking about art and ways of applying art to other things I'm interested in—it really opened a lot of doors for me."

Lucy Carlson '22, Student Museum Educator



Left: Roger Shimomura (American, born 1939); printed by the Lawrence Lithography Workshop (American, established 1979). *Reveille*, from the "Minidoka Snapshot" series, 2010. Lithograph. Purchase with John McCloy (Class of 1916) Professorship Fund.

Student Museum Educators, Interns, & Lobby Attendants 2020–2021

STUDENT MUSEUM EDUCATORS

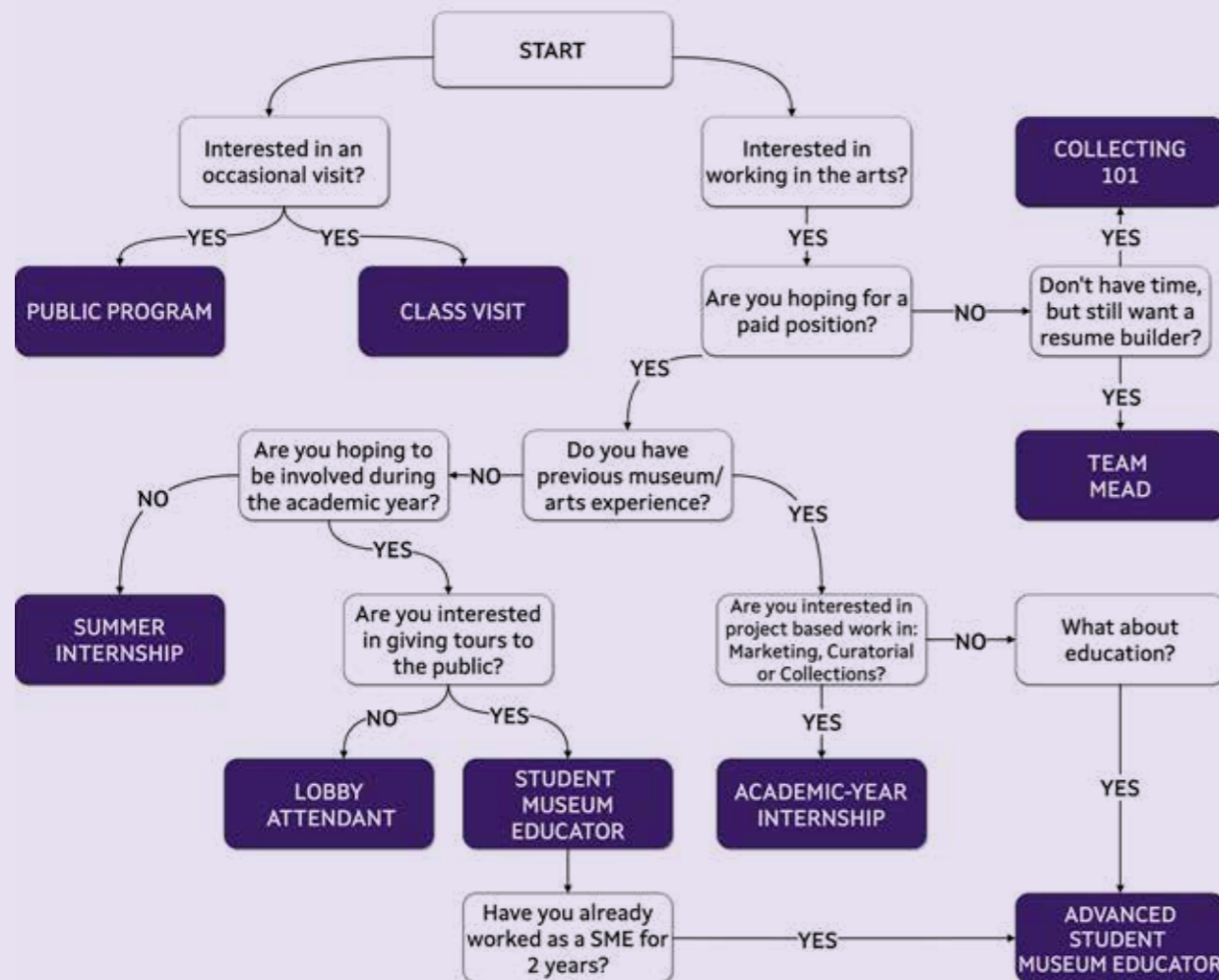
Fall 2020 + Spring 2021

- Maya Foster '23
- DeLyna Hadgu '21
- Yang Sun '23
- Julia Molin '21



Left: A map of the Mead's student access points created by staff Museum Educator Olivia Feal. Above: The Summer 2020 internship cohort worked remotely from Seoul, London, and a handful of U.S. states, but stayed in frequent contact with Mead staff and each other through Zoom calls.

CHOOSE YOUR OWN ADVENTURE AT THE MEAD



MEAD INTERNS

Summer 2020

- Sophia Ewing '22 | Education
- Annie Martin '22E | Collections
- Luke Williamson '21 | Advanced Marketing
- Phoenix Shaw '22 | Education
- Grea (Juhyun) Lee '23 | Collections
- Maya Foster '23 | Curatorial

Fall 2020 + Spring 2021

- Grea (Juhyun) Lee '23 | Collections
- Luke Williamson '21 | Advanced Marketing
- Gussie Weiss '23 | Marketing
- Siyi Li '22 | Curatorial

LOBBY ATTENDANTS

Fall 2020 + Spring 2021

- Catherine Charnoky '24
- Emma Eddy '22
- Ayo Eniola '24
- Michael Gibson '21
- Hannah Goldberg '22
- Kenneth Lee '22
- Bethany Letendre '22
- Annie Martin '22E
- Yang Sun '23
- Jordan Trice '24
- Sara Zhu '24



EXHIBITIONS EXHIBITIONS

While the continuing pandemic hampered visitation-as-usual, it also created openings for careful considerations of how and what material Mead curators chose to highlight even as they continued to grapple with the reverberations of public struggles for justice. This year's slate of exhibitions was marked by reflection on the Mead's collection and practices, experimentation with exhibitions geared toward both in-person and remote viewers, and celebrations of student initiative, creativity, and growth.



Amalia Amaki (American, born 1949). Detail from *Three Cheers for the Red, White & Blue #15*, 1995. Cyanotype on cotton. Gift of Allegra and H. Nichols B. Clark in loving memory of Trinkett Clark and in honor of Billy McBride.



Informational text panel for the exhibition.



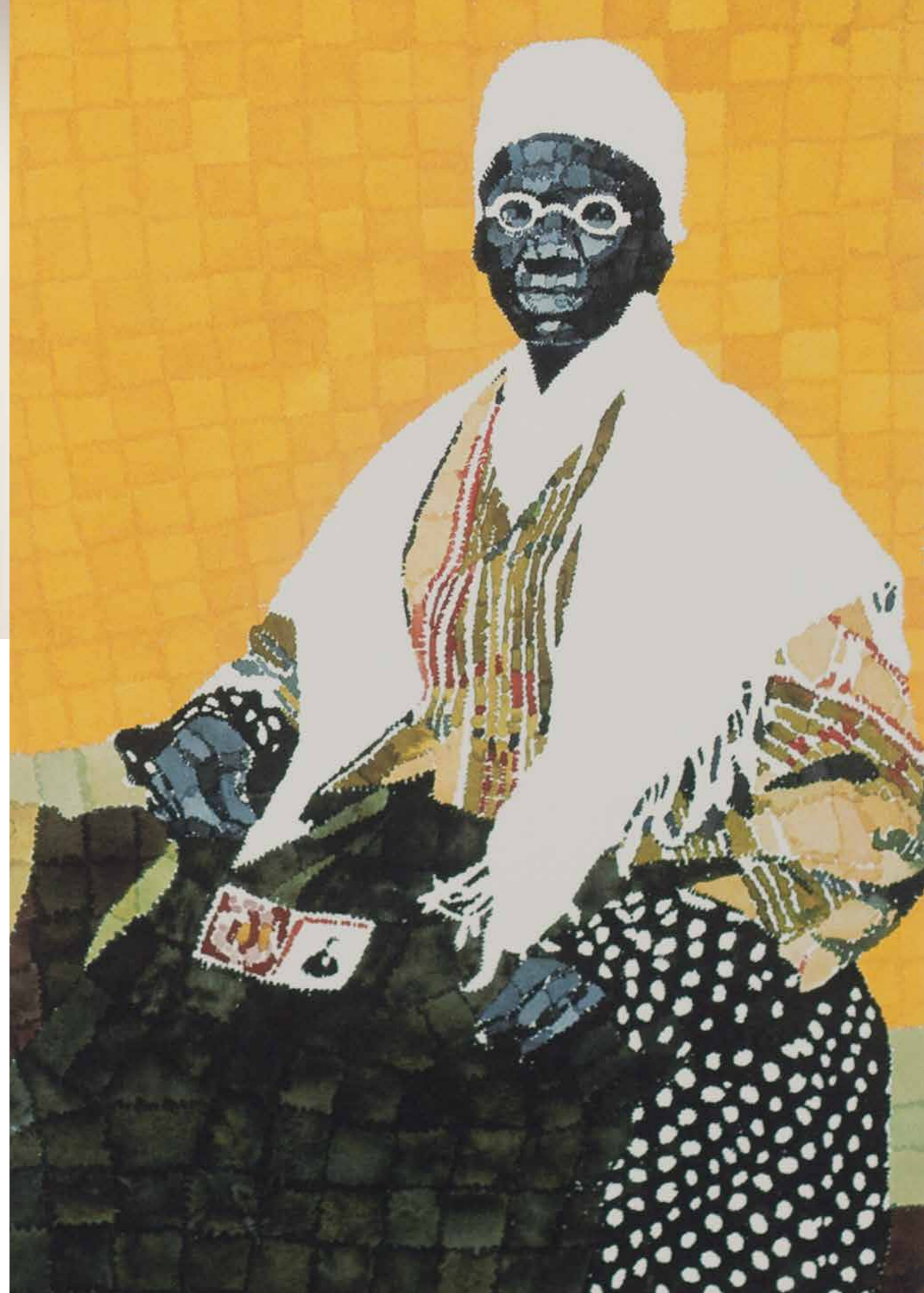
Founding Narratives

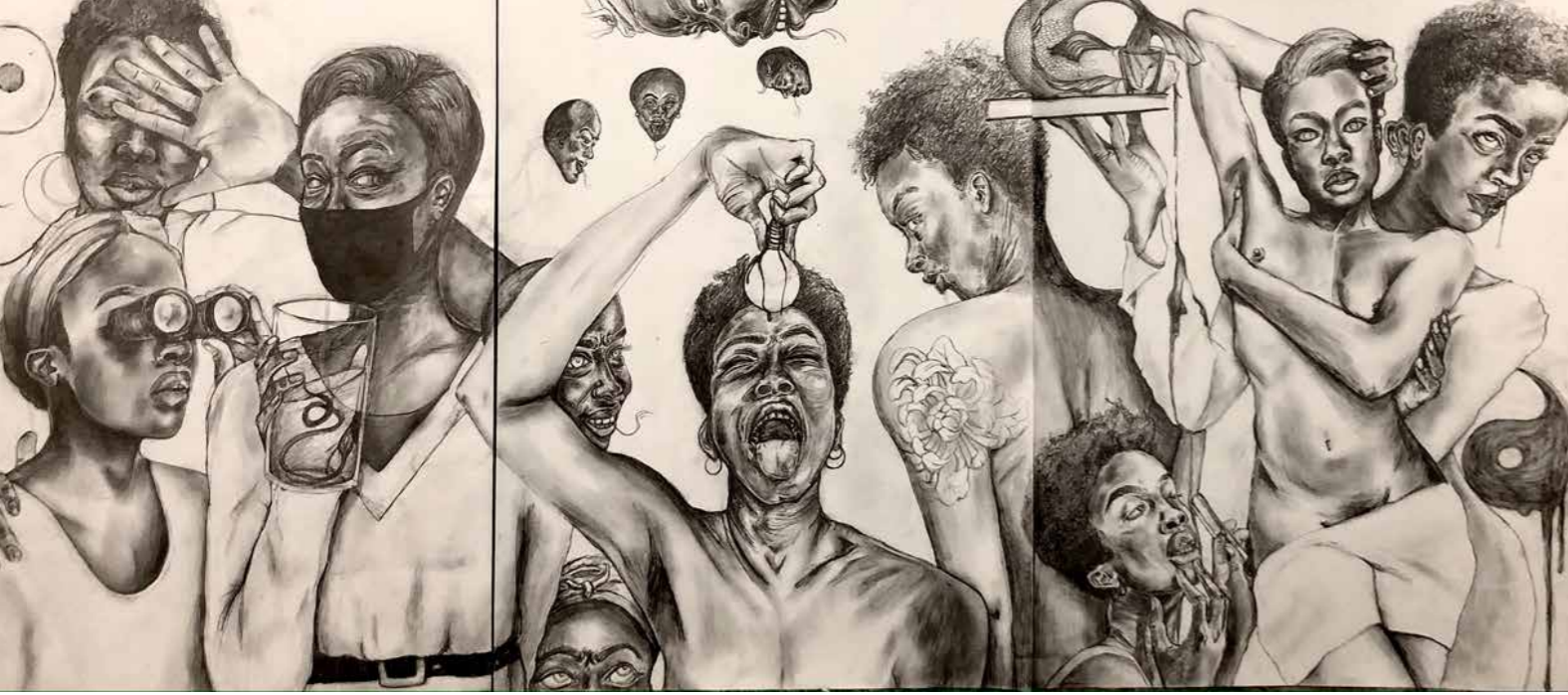
August 25, 2020-July 18, 2021

Founding Narratives presented artworks produced in the United States between 1800 and today that offer opportunities to consider the role of art in creating, reinforcing, and challenging stories about national identity. Drawn entirely from the Mead's extensive collection of American art, the exhibition raised questions about representation and the absence of representation in national narratives and in the establishment of a national art, and also consciously considered the interpretative frameworks that museums offer about artists and artworks.

Featured artists included Andrea Carlson, Elizabeth Catlett, Thomas Cole, June Edmonds, Lee Norman Friedlander, Orra White Hitchcock, Yasuo Kuniyoshi, Georgia O'Keeffe, Robert Peckham, Juan Sánchez, Leon Polk Smith, and James Wayne Yazzie. Curated by Lisa Crossman, Curator of American Art and Art of the Americas.

Right: Richard Yarde (American, 1939-2011). *Sojourner Truth*, 2002. Glicée print. Purchase with William K. Allison (Class of 1920) Memorial Fund.





Black Art Matters

March 3-July 18, 2021 (Rotherwas Room)

Fourth Annual Black Art Matters Festival

Katherine Duke '05

Its purpose, to center and celebrate Black artistry, was the same as ever. But in some ways, Amherst's fourth annual Black Art Matters Festival (BAM) was very different from the first.

When Zoe Akoto '21 organized the inaugural BAM in the spring of 2018, “it was a lot more DIY then, for sure,” she said. Akoto, then a first-year student and a program coordinator for the Multicultural Resource Center (MRC), asked around among friends to find Black student artists to show their work, and she personally carried the display easels into the Greenway dorm event space, where some thirty people gathered to admire and discuss the art.

In the years since, though, Akoto's idea has grown into a partnership between the MRC, Mead Art Museum, Black Student Union and Arts at Amherst Initiative. “BAM really just has been taking off ever since we started collaborating with the Mead and other campus partners on it. And this year is by far the most extensive and the biggest iteration of it yet,” she said. The 2021 festival took place in multiple spaces, both physical and virtual, and its potential reach was worldwide.

The Amherst community and broader public gathered over Zoom on March 4, 2021, to see works by and hear live commentary from BAM participants—like Lauren Bell '22, a psychology major and portrait artist who said her work is influenced by such Amherst courses as “Black Sexualities” and “Drugs and Society.” There were also pre-recorded performances by musicians including Maya Roberts '23 and Jonathan Paul '22, and by dancers such as Abadai Zobo '24, who said, “I move in a young Black woman's body, and my existence alone is an act of defiance.”

Danielle Amodéo '13, marketing and public programs specialist for the Mead, saw the Zoom event as “a great way to reach out to folks who are interested in this specific program but maybe aren't familiar with the Mead or aren't familiar with Amherst College.” Beyond the evening of programming, the artworks were also professionally displayed—“really getting the full museum

treatment”—in the Mead's historic Rotherwas Room, where on-campus students, faculty and staff enjoyed them in person (within COVID-19 safety protocols) from March 3 through April 18. The Mead “doesn't often promote student art—there are other places on campus that do that more than we do—so it [was] a nice opportunity for us to show students on campus that there's room for them in the Museum as well,” said Amodéo.

Advanced Student Museum Educator DeLyna Hadgu '21 echoed this point: “My goal was to create a space where Black students can feel comfortable within the Mead, because I know a lot of them are intimidated. I was intimidated before I started working there.” She curated an exhibition for that year's BAM, titled *The Living Room*, which opened in the Daniels Gallery alongside the show of student works. In addition to works from the Museum's collection that depict Black life and are created by Black artists—including Zanele Muholi, Romare Bearden, Walter Williams, Amalia Amaki and Jonathan Jackson '19—*The Living Room* featured an actual living room: an inviting space with armchairs and a TV playing scenes from Black sitcoms of the '90s.

Both Hadgu, an art history major, and Akoto, a double major in American studies and French, expressed aspirations to continue working in the art world after graduating in spring 2021. (Hadgu now works in New York City at the Pace Gallery, an influential institution in contemporary art.) To continue their legacy and support the festival for years to come, the Mead and MRC are co-funding a BAM student coordinator position. Akoto hopes that one day, public health measures permitting, BAM can once again feature Black student artists not just from Amherst but from throughout the Five Colleges—and that eventually it can expand to other schools in the region.

“It's one thing to be celebrated within your own community, which I think the Black student community on campus has done,” she said. “But to feel celebrated and seen and recognized on a wider scale, on a larger platform like the Mead now, is so meaningful.”

Originally published Feb. 25, 2021 on the Amherst College website. Lightly updated and reprinted with permission from the Amherst College Office of Communications.



Left: Lauren Bell '22, *Enneagon*. Above left: Ashanti Adams '24, *Medusa*. Above right: Abadai Zobo '24 in front of a video of her performance *BreatheTouchFeelRelease*.



The Living Room

March 3–July 18, 2021

Curated by Advanced Student Museum Educator DeLyna Hadgu '21 in collaboration with Zoe Akoto '21, *The Living Room* focused on Black artists' representation of Black subjects. Coordinated in alignment with the Black Art Matters Festival, the exhibition showcased 12 artists from the Museum's permanent collection, empowering Black people to claim space in the Mead and take ownership of the Black image.

Featured artists included Amalia Amaki, Taylor Barnes, Romare Bearden, James Van Der Zee, and Richard Yarde.

Left: James Van Der Zee (American, 1886–1983). *Untitled*, negative 1925, printed later. Photograph mounted on cardboard. Above: Walter Williams (Danish, born in the United States, 1920–1998). *Girl With Butterflies #2*, 1964. Woodcut. Gift of Rowell A. Schleicher (Class of 1921) and Susan T. Schleicher.



Take a virtual tour of the exhibition on the Mead's website.

Starting Something New, Again: Recent Contemporary Art Acquisitions and Gifts (Part 2)

June 1, 2020–July 18, 2021

Drawn from Museum purchases and a new, extraordinary gift of 172 contemporary artworks from an anonymous donor, this exhibition built on *Starting Something New Pt. 1* (opened Fall 2019) to continue the comprehensive survey of contemporary art in the Mead's collection. Spanning four decades, from the 1980s to 2019, the exhibition highlighted how artists experiment with media and use historical events, ideas, and images to address politics and the nature of art.

Featured artists include Heather Agyepong, Moira Dryer, Mark Fox, Al Hansen, Analia Saban, and Paul Mpagi Sepuya. Curated by David E. Little, John Wieland 1958 Director and Chief Curator.



ACQUISITIONS



Acquisitions 2020 - 2021

PURCHASES

Ai Weiwei (Chinese, born in 1957). *Bird* from “Free Speech” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.1.1

Ai Weiwei (Chinese, born in 1957). *Crab* from “Free Speech” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.1.2.

Ai Weiwei (Chinese, born in 1957). *Handcuffs* from “Free Speech” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.1.3

Ai Weiwei (Chinese, born in 1957). *Surveillance* from “Free Speech” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.1.4

Ai Weiwei (b. 1957, China). *MASK*, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.1.5

Ai Weiwei (Chinese, born in 1957). *Buddha* from “Finger” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.2.1

Ai Weiwei (Chinese, born in 1957). *Ghost* from “Finger” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.2.2

Ai Weiwei (Chinese, born in 1957). *Hand with Gesture* from “Finger” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.2.3

Ai Weiwei (Chinese, born in 1957). *Middle Finger* from “Finger” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.2.4

Ai Weiwei (Chinese, born in 1957). *Chuniao* from “Shanghaijing” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.3.1

Ai Weiwei (Chinese, born in 1957). *Feishu* from “Shanghaijing” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.3.2

Ai Weiwei (Chinese, born in 1957). *Heluoyu* from “Shanghaijing” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.3.3

Ai Weiwei (Chinese, born in 1957). *Lu* from “Shanghaijing” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.3.4

Ai Weiwei (Chinese, born in 1957). *Tiananmen, Beijing, China, 1995* from “Study of Perspective” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.4.1

Ai Weiwei (Chinese, born in 1957). *White House, Washington, D.C., 1995* from “Study of Perspective” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.4.2



Ai Weiwei (Chinese, born in 1957). *Reichstag, Berlin, Germany, 1999* from “Study of Perspective” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.4.3

Ai Weiwei (Chinese, born in 1957). *Eiffel Tower, Paris, France, 1999* from “Study of Perspective” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.4.4

Ai Weiwei (Chinese, born in 1957). *Colosseum, Rome, Italy, 2003* from “Study of Perspective” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.4.5

Ai Weiwei (Chinese, born in 1957). *Houses of Parliament, London, UK, 2005* from “Study of Perspective” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.4.6

Ai Weiwei (Chinese, born in 1957). *Valle de los Caidos, Madrid, Spain, 2009* from “Study of Perspective” series, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.4.7

Ai Weiwei (Chinese, born in 1957). *Sunflower Seeds*, 2020. Screenprint; ink on polypropylene fabric. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.07.5

Jiajia Zhang (American, born 2000). *Your Seas are Not Free*, 2020. Watercolor, ink, collage on paper. Purchase, Wise Prize, AC 2020.08

June Edmonds (American, born in 1959). *Convictions VI*, 2020. Acrylic on canvas. Purchase with Charles H. Morgan Fine Arts Fund, AC 2020.09

Christopher Myers (American, born 1974). *I Drink The Air Before Me, (Ariel Act V Scene 1)*, 2020. Steel. Purchase with the Wise Fund for Fine Arts, AC 2020.21

Kikuji Kawada (Japanese, born 1933). *Computer's Labyrinth, Tokyo* from the series "Los Caprichos", 1979; printed ca. 1979; Shōwa era. Gelatin silver print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2020.26

taylor barnes (American, born 1993). *i'm outta there*, 2020. Charcoal and sewing on cloth. Purchase with the William K. Allison (Class of 1920) Memorial Fund, AC 2020.27

Zackary Drucker (American, born 1983) and Rhys Ernst (American, born 1983). *Relationship #1 (This is the first picture)*, negative 2008, printed 2021. Digital chromogenic print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2020.28

Zachary Drucker (American, born 1983) and Rhys Ernst (American, born 1983). *Relationship #3*, negative 2008, printed 2021. Digital chromogenic print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2020.29

Zackary Drucker (American, born 1983) and Rhys Ernst (American, born 1983). *Relationship #12*, negative 2008, printed 2021. Digital chromogenic print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2020.30

Zackary Drucker (American, born 1983) and Rhys Ernst (American, born 1983). *Relationship #14 (His and Hers)*, negative 2008, printed 2021. Digital chromogenic print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2020.31

Zackary Drucker (American, born 1983) and Rhys Ernst (American, born 1983). *Relationship #15 (Sausage Dick)*, negative 2008, printed 2021. Digital chromogenic print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2020.32

Zackary Drucker (American, born 1983) and Rhys Ernst (American, born 1983). *Relationship #18 (Daisies)*, negative 2008, printed 2021. Digital chromogenic print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2020.33

Zackary Drucker (American, born 1983) and Rhys Ernst (American, born 1983). *Relationship #30*, negative 2008, printed 2021. Digital chromogenic print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2020.34

Gordon Parks (American, 1912–2006). *Mary McLeod, Bethune-Cookman College, Daytona Beach, Florida*, negative 1943, printed 2020. Gelatin silver print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2021.01

Gordon Parks (American, 1912–2006). *Radio Technicians' Class, Bethune-Cookman College, Daytona Beach, Florida*, negative 1943, printed 2020. Gelatin silver print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2021.02

Gordon Parks (American, 1912–2006). *Students Using Microscopes, Bethune-Cookman College, Daytona Beach, Florida*, negative 1943, printed 2020. Gelatin silver print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2021.03

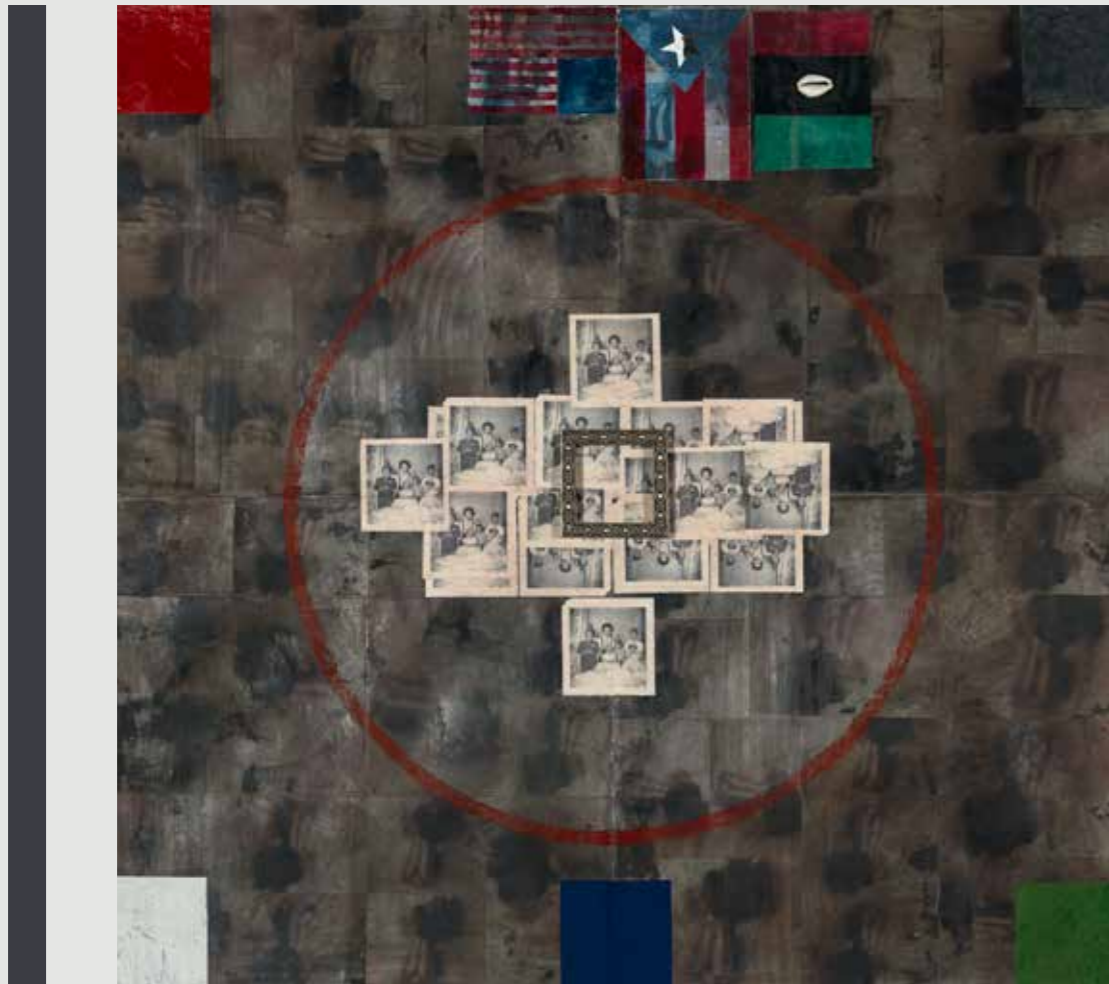
Gordon Parks (American, 1912–2006). *First Aid, Summer Camp, Southfields, New York*, negative 1943, printed 2020. Gelatin silver print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2021.04

Gordon Parks (American, 1912–2006). *Untitled, Bethune-Cookman College, Daytona Beach, Florida*, negative 1943, printed 2020. Gelatin silver print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2021.05



GORDON PARKS

One of the most iconic chroniclers in the history of American photography, Gordon Parks is best remembered for his treatment of race relations in Civil Rights-era America. The Mead's acquisition of nine gelatin silver prints from an early era of his career showcases the composition, liveliness, and dignity which would become trademarks of Parks's prolific body of work. Shot in 1943 while on assignment for the Farm Security Administration, the photographs present careful studies of integrated summer camps in upstate New York and the campus of the historically Black Bethune-Cookman University in Florida. Prior to the Mead's acquisition, there was only one photograph by Parks in all the collections of the Five Colleges museums.



Gordon Parks (American, 1912–2006). *Untitled, Summer Camp, Haverstraw, New York*, negative 1943, printed 2020. Gelatin silver print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2021.06

Gordon Parks (American, 1912–2006). *Untitled, Summer Camp, Haverstraw, New York, New York*, negative 1943, printed 2020. Gelatin silver print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2021.07

Gordon Parks (American, 1912–2006). *Mess Hall, Summer Camp, Southfields, New York*, negative 1943, printed 2020. Gelatin silver print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2021.08

Gordon Parks (American, 1912–2006). *Football, Bethune-Cookman College, Daytona Beach, Florida*, negative 1943, printed 2020. Gelatin silver print. Purchase with the Richard Templeton (Class of 1931) Photography Fund, AC 2021.09

Juan Sánchez (American, born 1954). *Self-Portrait / Trying to Trace Back to Find Myself*, 2013. Photographs, cowrie shell, wood, gouache, paper. Museum purchase, AC 2021.10

Torkwase Dyson (American, born 1972). *Space as Form: Movement 8 (Bird and Lava)*, 2020. Acrylic on canvas. Purchase with the Scott H. Nagle (Class of 1985) Fund for Contemporary Art Acquisitions, AC 2021.11

David Alekhuogie (American, born 1986). *LA convention center 34.0403° N, 118.2696°W*, 2018. Archival inkjet print on canvas in artist frame. Purchase with Richard Templeton (Class of 1931) Photography Fund, AC 2021.12

David Alekhuogie (American, born 1986). *florence and normandie chevron 33.9745° N, 118.3006° W*, 2018. Archival inkjet print on canvas in artist frame. Purchase with Richard Templeton (Class of 1931) Photography Fund, AC 2021.13

David Alekhuogie (American, born 1986). *Banda Headdress “A Reprise”*, 2019. Archival inkjet print. Purchase with Richard Templeton (Class of 1931) Photography Fund, AC 2021.14

David Alekhuogie (American, born 1986). *Female Figure “A Reprise”*, 2020. Archival inkjet print. Purchase with Richard Templeton (Class of 1931) Photography Fund, AC 2021.15

Mel Bochner (American, born 1940); published by Multiples, Inc., New York (American, active 1965–1992). *Misunderstandings (A Theory of Photography)*, 1970. Offset lithograph envelope containing 10 offset lithograph cards. Museum purchase, AC 2021.16.a-j

Tōyō Miyatake (American, born in Japan, 1895–1979). *Manzanar Rows of Barracks with Firebreak*, negative 1944, printed 1965. Gelatin silver print mounted on board. Museum purchase, AC 2021.17

Lauren Bell, Class of 2022 (American, born 1999). *Cyan Orchidaceotype*, 2021. Cyanotype print, acrylic, charcoal, chalk, and drawing paper. Purchase, Wise Prize, AC 2021.18

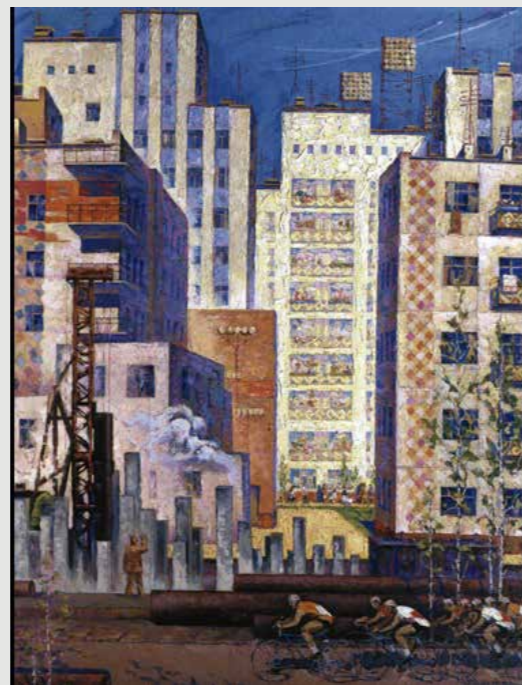
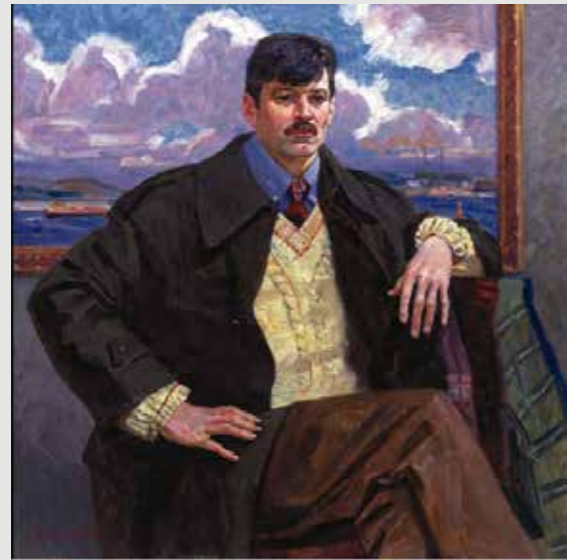
Roger Shimomura (American, born 1939); printed by the Lawrence Lithography Workshop (American, established 1979). *Block 6*, from the “Minidoka Snapshot” series, 2010. Lithograph on Rives BFK, white paper. Purchase with John McCloy (Class of 1916) Professorship Fund. AC 2021.19.2

Roger Shimomura (American, born 1939); printed by the Lawrence Lithography Workshop (American, established 1979). *The Game*, from the “Minidoka Snapshot” series, 2010. Lithograph on Rives BFK, white paper. Purchase with John McCloy (Class of 1916) Professorship Fund. AC 2021.19.3

Roger Shimomura (American, born 1939); printed by the Lawrence Lithography Workshop (American, established 1979). *The Enemy*, from the “Minidoka Snapshot” series, 2010. Lithograph on Rives BFK, white paper. Purchase with John McCloy (Class of 1916) Professorship Fund. AC 2021.19.4

Roger Shimomura (American, born 1939); printed by the Lawrence Lithography Workshop (American, established 1979). *Reveille*, from the “Minidoka Snapshot” series, 2010. Lithograph on Rives BFK, white paper. Purchase with John McCloy (Class of 1916) Professorship Fund. AC 2021.19.5

Roger Shimomura (American, born 1939); printed by the Lawrence Lithography Workshop (American, established 1979). *Exploration*, from the “Minidoka Snapshot” series, 2010. Lithograph on Rives BFK, white paper. Purchase with John McCloy (Class of 1916) Professorship Fund. AC 2021.19.6



ABOVE LEFT: Jurii Maniichuk (1995), Oleksandr Lopukhov, ABOVE RIGHT: Noon (1970), Natalia Korobova, BELOW LEFT: New Town (1964), Yadviha Matseyevska, BELOW RIGHT: Morning of My City (1975), Ivan Shapoval.

Eleven paintings from the Jurii Maniichuk and Rose Brady Collection of Soviet Art were bequeathed to the Mead, significantly expanding the number of works of socialist realism in the collection. Maniichuk, a Ukrainian-American lawyer, saved a number of important Soviet-era artworks by Ukrainians from potential destruction after political shifts in the region. Maniichuk passed away in Kyiv in 2009, and his wife, journalist Rose Brady, now stewards the collection.

GIFTS

Oleksandr Lopukhov (Ukrainian, 1925–2009). Jurii Maniichuk, 1995. Oil on canvas. Gift of the Jurii Maniichuk and Rose Brady Collection, AC 2020.10

Vera Aleksandrovna Vladislavlev (Ukrainian, 1919–2018) and Petr Dmitrievich Scriabin (Ukrainian, 1923–2008). *Red Saturday/Subotnik*, 1985. Oil on canvas. Gift of the Jurii Maniichuk and Rose Brady Collection, AC 2020.11

Karl Alfredovitch Tanpeter (Ukrainian, 1926–2006/2008). *Constructing Kurpsaiska Hydro Power Station*, 1962. Oil on canvas. Gift of the Jurii Maniichuk and Rose Brady Collection, AC 2020.12

Konstantin Moskovchenko (Ukrainian, 1914–2004). *Chicken Farm of the Illich Collective Farm*, 1961. Oil on canvas. Gift of the Jurii Maniichuk and Rose Brady Collection, AC 2020.13

Giorgi Voloshin (Ukrainian, born 1925). *Birth of the Character*, 1970. Oil on canvas. Gift of the Jurii Maniichuk and Rose Brady Collection, AC 2020.14

Boris Kolesnik (Ukrainian, 1927–1992). *Portrait of Twice Hero of Socialist Labor, M. Brintseva*, 1977. Oil on canvas. Gift of the Jurii Maniichuk and Rose Brady Collection, AC 2020.15

Volodymyr Ivanovich Fedorchenko (Ukrainian, born in Russia, 1948). *Old Appletrees (Portrait of A. Golovach, Participant in Liberation of Kiev)*, 1983. Oil on canvas. Gift of the Jurii Maniichuk and Rose Brady Collection, AC 2020.16

Natalia Korobova (Ukrainian, born 1948). Noon, 1970. Oil on canvas. Gift of the Jurii Maniichuk and Rose Brady Collection, AC 2020.17

Vladimir Kuzmich Zhuravel (Ukrainian, born 1930). *Road*, 1974. Oil on canvas. Gift of the Jurii Maniichuk and Rose Brady Collection, AC 2020.18

Yadviha Matseyevska (Ukrainian, born in Russia, 1922–1996). New Town, 1964. Oil on canvas. Gift of the Jurii Maniichuk and Rose Brady Collection, AC 2020.19

Ivan Shapoval (Ukrainian, born 1939). Morning of My City, 1975. Oil on canvas. Gift of the Jurii Maniichuk and Rose Brady Collection, AC 2020.20

Fred Becker (American, 1913–2004). *Undersea*, 1962. Aquatint, etching, soft-ground etching on paper. Gift of Carla M. Becker, AC 2020.22

Fred Becker (American, 1913–2004). *Three Forms*, 1962. Magnesium plate etching and engraving on paper. Gift of Carla M. Becker, AC 2020.23

Utagawa Toyokuni III (Japanese, 1786–1865). *Untitled (actor)*, not dated. Woodblock print. Gift in fond memory of Dr. Anthony Oliver, Jr., AC 2020.24

Unidentified maker(s) (Indian, West Bengal, 20th century). *Horse Figurines*, ca.1964-1965. Clay, paint. Gift of Georgana Falb Foster, AC 2020.25.1-4

Leonard Baskin (American, 1922–2000). *Hydrogen Man*, 1954. Woodcut, ink on Japan paper. Gift of Patricia and Mark Allen (Class of 1967), AC 2021.20

Herman Herzog (German, active in the United States, 1831–1932). *Marsh Landscape*, n.d. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.21

Jervis McEntee (American, 1828–1891). *Untitled (Autumn Scene)*, n.d. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.22

William Trost Richards (American, 1833–1905). *Untitled (Seascape)*, 1904. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.23

Ralph Albert Blakelock (American, 1847–1919). *Red Woods, California*, n.d. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.24

Herman Herzog (German, active in the United States, 1831–1932). *The Falls in Hemsedal*, n.d. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.25

Louis Remy Mignot (American, 1831–1870). *Twilight, Château de Chillon*, n.d. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.26

Mauritz Frederik Hendrik De Haas (American, born in the Netherlands, 1832–1895). *Sunset, Grand Manan*, 1877. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960). AC 2021.27

Levi Wells Prentice (American, 1851–1935). *Untitled (Lake)*, n.d. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.28

Attributed to Albert Bierstadt (American, born in Germany, 1830–1902). *Untitled (Sunset Over a City)*, n.d. Oil on board. Bequest of John A. Quisenberry (Class of 1960), AC 2021.29

Alvan Fisher (American, 1792–1863). *Untitled (Stormy Day)*, n.d. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.30

William Stanley Haseltine (American, 1835–1900). *Castle at Ostia, Lazio, Italy*, 1871. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.31

William Trost Richards (American, 1833–1905). *Untitled (Seascape)*, 1872. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.32

Henry Martin Gasser (American, 1909–1981). *Industrial Vista*, n.d. Watercolor, gouache, paper laid on board. Bequest of John A. Quisenberry (Class of 1960), AC 2021.33

John Stuart Ingle (American, 1933–2010). *Grand Cattleya*, 1983. Watercolor on paper. Bequest of John A. Quisenberry (Class of 1960), AC 2021.34

Charles Wilson Knapp (American, 1823–1900). *Untitled (autumn landscape)*, n.d. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.35

Walter Launt Palmer (American, 1854–1932). *Untitled (Lake Scene)*, n.d. Watercolor and gouache on paper. Bequest of John A. Quisenberry (Class of 1960), AC 2021.36

Alfred Thompson Bricher (American, 1837–1908). *Coastal Scene with Lighthouse*, 1875. Watercolor and gouache on paper. Bequest of John A. Quisenberry (Class of 1960), AC 2021.37

George Stengel (American, 1872–1937). *Untitled (landscape)*, n.d. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.38

Paul Wiesenfeld (American, active in United States and Germany, 1942–1990). *Still Life with Cactus*, 1982. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.39

Thomas Doughty (American, 1793–1856). *Untitled (Forest Scene)*, 1830. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.40

Yvonne Jacquette (American, born 1934). *Vertiginous: World Financial Area*, 1999. Oil on canvas. Bequest of John A. Quisenberry (Class of 1960), AC 2021.41

Kenji Nakahashi (Japanese, 1947–2017). *A Cut-Out Sky (The Corner of Exchange Pl. and William St. N.Y.C.)*, 1979, printed 1984. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.42

Kenji Nakahashi (Japanese, 1947–2017). *A Cut-Out Sky (Thames St. Between Broadway & Trinity, Pl., N.Y.C.)*, 1979, printed 1984. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.43

Kenji Nakahashi (Japanese, 1947–2017). *A Cut-Out Sky (The Corner of Exchange Pl. and Hanover St., N.Y.C.)*, ca. 1979. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.44

Kenji Nakahashi (Japanese, 1947–2017). *A Cut-Out Sky (The Corner of Broadway & Exchange Pl., N.Y.C. # - 2)*, 1984. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.45

Kenji Nakahashi (Japanese, 1947–2017). *A Cut-Out Sky (The Corner of William St. & Beaver St., N.Y.C. # - 1)*, 1984. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.46

Kenji Nakahashi (Japanese, 1947–2017). *Dancing Skyscrapers*, 1987. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.47

Kenji Nakahashi (Japanese, 1947–2017). *Dancing Skyscrapers, Denver*, n.d. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.48

Kenji Nakahashi (Japanese, 1947–2017). *Dancing Skyscrapers, Denver*, n.d. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.49

Kenji Nakahashi (Japanese, 1947–2017). *Coney Island*, from the “Kaleidoscopic” series, 1979. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.50

Kenji Nakahashi (Japanese, 1947–2017). *Picasso*, from the “Kaleidoscopic” series, 1979. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.51

Kenji Nakahashi (Japanese, 1947–2017). *Empire State Building*, from the “Kaleidoscopic” series, 1980. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.52

Kenji Nakahashi (Japanese, 1947–2017). *Empire on Mirror*, 1988, printed in 1998. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.53

Kenji Nakahashi (Japanese, 1947–2017). *Empire State Bldg. in Puddle*, ca. 1990's. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.54

Kenji Nakahashi (Japanese, 1947–2017). *Dark Forest, Philadelphia*, ca. 1987. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.55

Kenji Nakahashi (Japanese, 1947–2017). *Street Shop (Riverside, CA)*, ca. 1987. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.56

Kenji Nakahashi (Japanese, 1947–2017). *Subway Platform (6th Avenue, 14th Street Canarsie Line "L", New York City)* from "3 negatives (3N)" series, 1991. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.57

Kenji Nakahashi (Japanese, 1947–2017). *Subway Wall 6th Avenue* from "3 negatives (3N)" series, 1988. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.58

Kenji Nakahashi (Japanese, 1947–2017). *Subway Wall (Lexington Avenue Line, 14th Street, Union Square, New York City)* from "3 negatives (3N)" series, 1991. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.59

Kenji Nakahashi (Japanese, 1947–2017). *Decoration for Hurricane Gloria*, from "3 negatives (3N)" series, 1985, printed in 1993. Gelatin silver print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.60

Kenji Nakahashi (Japanese, 1947–2017). *Difference in Time (small format)*, ca. 1980. Gelatin silver print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.61

Kenji Nakahashi (Japanese, 1947–2017). *Difference in Time*, 1980, printed 1985. Gelatin silver print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.62

Kenji Nakahashi (Japanese, 1947–2017). *Time - (A)*, 1981. Gelatin silver print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.63

Kenji Nakahashi (Japanese, 1947–2017). *Time - (B)*, 1980, printed 1985. Gelatin silver print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.64

Kenji Nakahashi (Japanese, 1947–2017). *Two O's*, 1980. Gelatin silver print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.65

Kenji Nakahashi (Japanese, 1947–2017). *Two Eggs*, 1984. Gelatin silver print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.66

Kenji Nakahashi (Japanese, 1947–2017). *My Left Hand*, 1991, printed in 1992. Gelatin silver print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.67

Kenji Nakahashi (Japanese, 1947–2017). *Area*, 1980. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.68

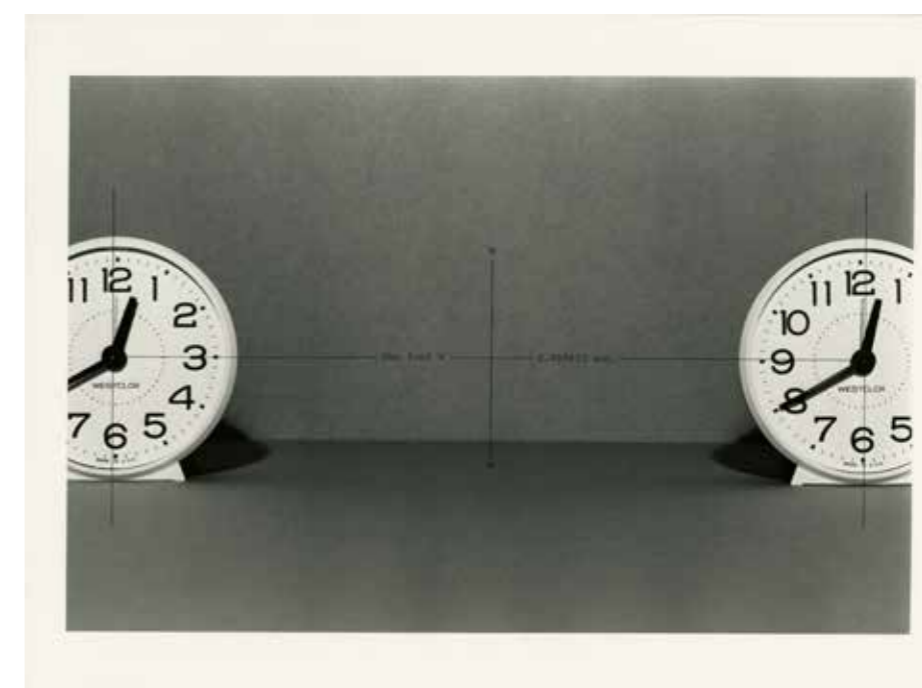
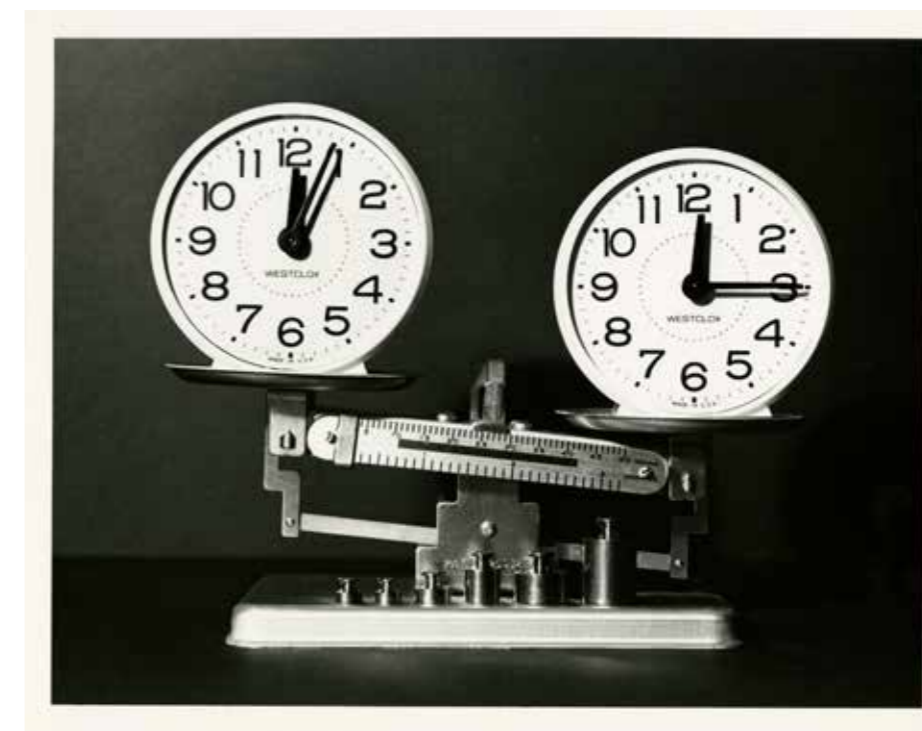
Kenji Nakahashi (Japanese, 1947–2017). *Sculpture (Hirshhorn)*, 1990, printed 1991. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.69

Kenji Nakahashi (Japanese, 1947–2017). *Three Cups*, 1980, printed 1993. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.70

Kenji Nakahashi (Japanese, 1947–2017). *Untitled (Greyhound bus)*, n.d. Gelatin silver print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.71

Kenji Nakahashi (Japanese, 1947–2017). *"LIQ S"*, printed 1997. Chromogenic print. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.72

Kenji Nakahashi (Japanese, 1947–2017). *Sketchbook*, ca. 1972. Spiral bound notebook, ink, crayon, pencil, collage on paper. Anonymous gift in memory of Kenji Nakahashi and in honor of Lisa Crossman, AC 2021.73



A large, anonymous gift of Kenji Nakahashi artworks brought thirty-one of his conceptual and inventive photographs to the Mead Collection, as well as one of his sketchbooks. Above, two separate images speak to time as a unit.

New Dimensions

Kalea Ramsey '23 models new possibilities for the Mead with photogrammetry

Especially as Amherst College courses went totally remote, Miloslava Hruha, the Mead's Study Room Manager and European print specialist, knew she wanted to increase the quality of the Museum's virtual offerings.

While most of the Mead's artworks and objects are paired with photographs in the shared online [collections database](#), "sometimes one single image on the database does not really provide too much information," said Hruha. "For a vase, for example, if you have a front view, maybe the decoration on the other side is different. And that different information may enhance your larger inquiry."

As the Museum employee in charge of facilitating collections research in the study rooms, Hruha is aware of the impact close examination of objects has on students. While she began brainstorming enhanced resources before the pandemic, remote operations exacerbated the need to find a way to convey more dimensions of the work.

Enter Kalea Ramsey '23, a dual Art History and Computer Science major who Hruha first encountered in Professor Yael Rice's Fall 2020 class "Digital Art History." The course, which focused on digital research methods, museum metadata, and approaches to art, partnered with the Mead throughout the semester and on final projects, leading to a symbiotic learning process for the students and Mead staff.

Ramsey's final project for the course centered on adding content and context to troublingly vague object records for some of the South Asian objects in the Mead collection, but the following summer, she and Hruha teamed up in a new way after Ramsey became the Collections Intern through the Amherst College Museums Summer Internship Program. Already aware of Ramsey's interests and skills, as her supervisor Hruha was able, from the outset, to steer the experience in a nontraditional direction: toward learning photogrammetry, the technique of digital 3D rendering. (Mostly, it starts with taking a lot of pictures of the object from different angles.)

"[Virtual reality] is not a new thing anymore," Ramsey explained pragmatically. "But it's not as common in college museums yet. We're a small college museum but we have a lot to offer—like, we have a complete suite of Ragamala paintings."

While photogrammetry and 3D modeling is not totally unheard of in college collections (for instance, at the Williams College Art Museum and the Davis Museum at Wellesley College) the technology is not yet ubiquitous in campus museums, even ones larger than the Mead. Furthermore, it takes a special set of skills to do, because a well-done 3D model needs a creator with the technological know-how to master multiple softwares and the creative touch to correct for colors, textures, and other subtle features which may be elided in the early stage of photogrammetry.

Matriculating to Amherst was a last-minute decision for Ramsey, who very nearly sent in a deposit to reserve her place at the Rhode Island School of Design before deciding she was more interested in a humanities education than zeroing in on intensive studio art training.

"And before I got into CS [during my second semester], I wasn't even thinking about computer science," added Ramsey. "I guess I was interested in many different subjects. And even though I loved art, I also liked using art for my other subjects, because other subjects need the skills sometimes to make them better."

While the learning curve was at times onerous, Ramsey is "very patient, very detailed," says Hruha. "She loves to learn and try new things. And I would say this is where we as a team click so well. It's not just work, it's more the excitement comes from the fact that you are learning or producing something which has not been done, or which you can contribute to something else."

To Hruha, the possibilities of the photogrammetry work are multifaceted: not only does it allow for more detailed remote research, but it also means the process of obtaining an expert assessment of an object no longer has to start with a potentially hazardous shipping process, should that expert be far away.

The project has also fostered collaborations across the college that have generated more interest around co-curricular partnerships, especially in STEM departments. Professor Mihaela Malita brought her computer science class ("Introduction to Computing and the Arts") to the Museum last fall, and Ryan Kurtz (Scientific Instrumentation Specialist in the Chemistry Department) has helped the multi-dimensional work progress even further with his 3D printing expertise.

Even as classes resume in-person visits, the actualization of 3D-printed facsimiles opens up whole new doors, allowing tactile explorations and the possibility of working with collection objects which are too fragile to bring out of storage frequently.

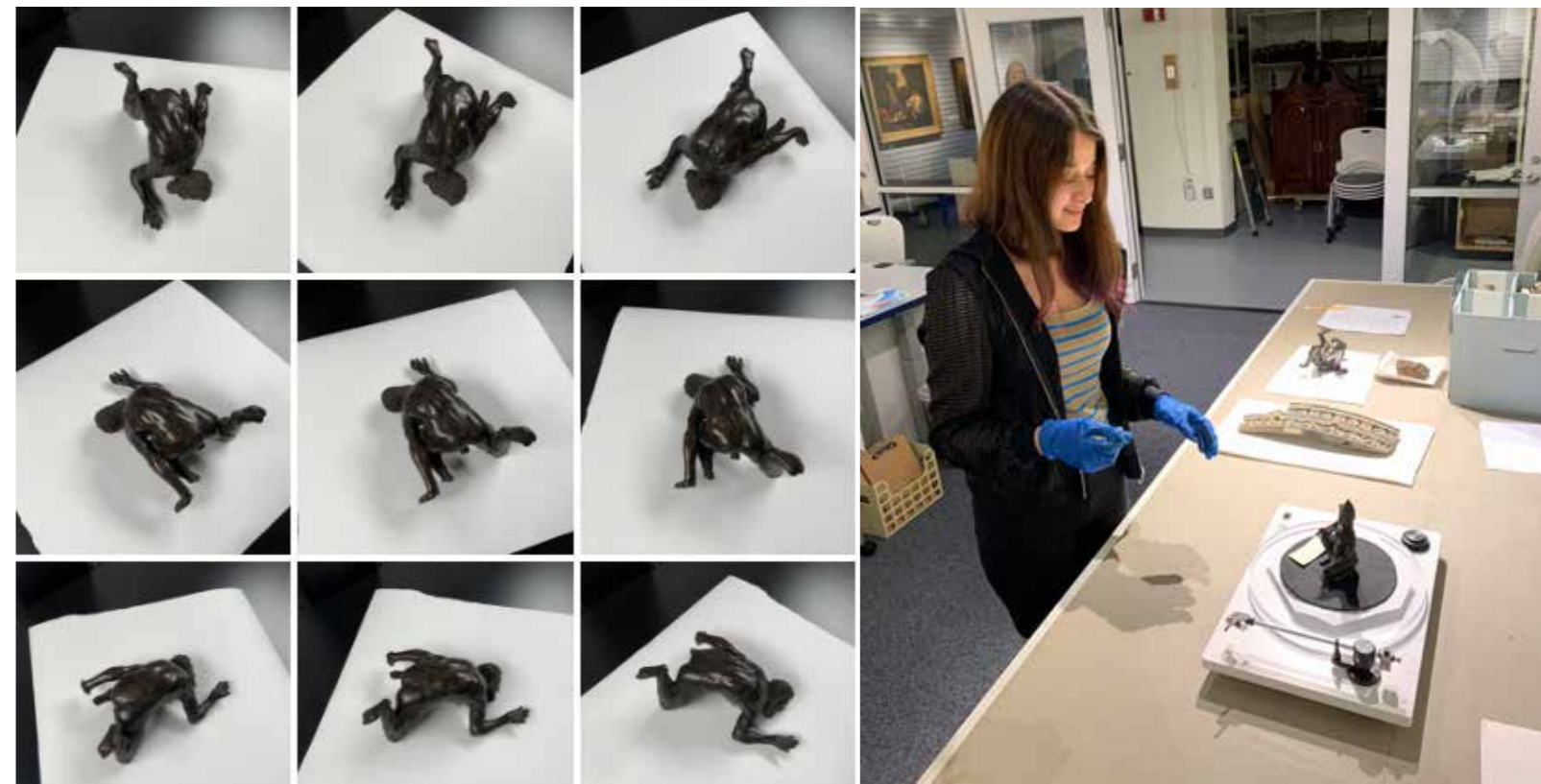
Beyond academics and collections, the work is entering Mead exhibitions as well. Ramsey joined the exhibition development team for the Spring 2023 exhibition *Architectural Ghosts*, generating 3D models of selected architectural fragments in collaboration with the UMASS Advanced Digital Design and Fabrication Lab. Mead visitors will, for the first time, be engaged in the exhibition objects through touch - opening up new avenues for interpretation and access.

When the first 3D model was finally printed and painted for realism, even Ramsey herself was shocked by the power of adding another dimension. "When Mila showed it to me, I was like, 'Whoa, did you take that from downstairs [storage]?' " Ramsey said. "I held it and realized, 'oh my god, this is a model.'"

See the Mead's library of photogrammetry models here:



Below left: A small sampling of the photos needed for successful photogrammetry work. Below right: Kalea Ramsey '23 prepares a workspace in the Mead study room.



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David Little
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Ralph Lowen
Suzannah Luft '08
Heather Mackenzie '87, P'22
William Malloy
David Martula '66
Charmel Maynard '07
John McKenzie '66
Richard Minutillo '67
Lucy Mitchell
William Moriarty '79
Whitney Morsman Ebmeyer '96
Sandy Muspratt
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Margaret Vendryes '84
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Susan Wieland G'26
Charles Wilkes '71, P'08
Steven Yashon '87

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Financial Report FY '21

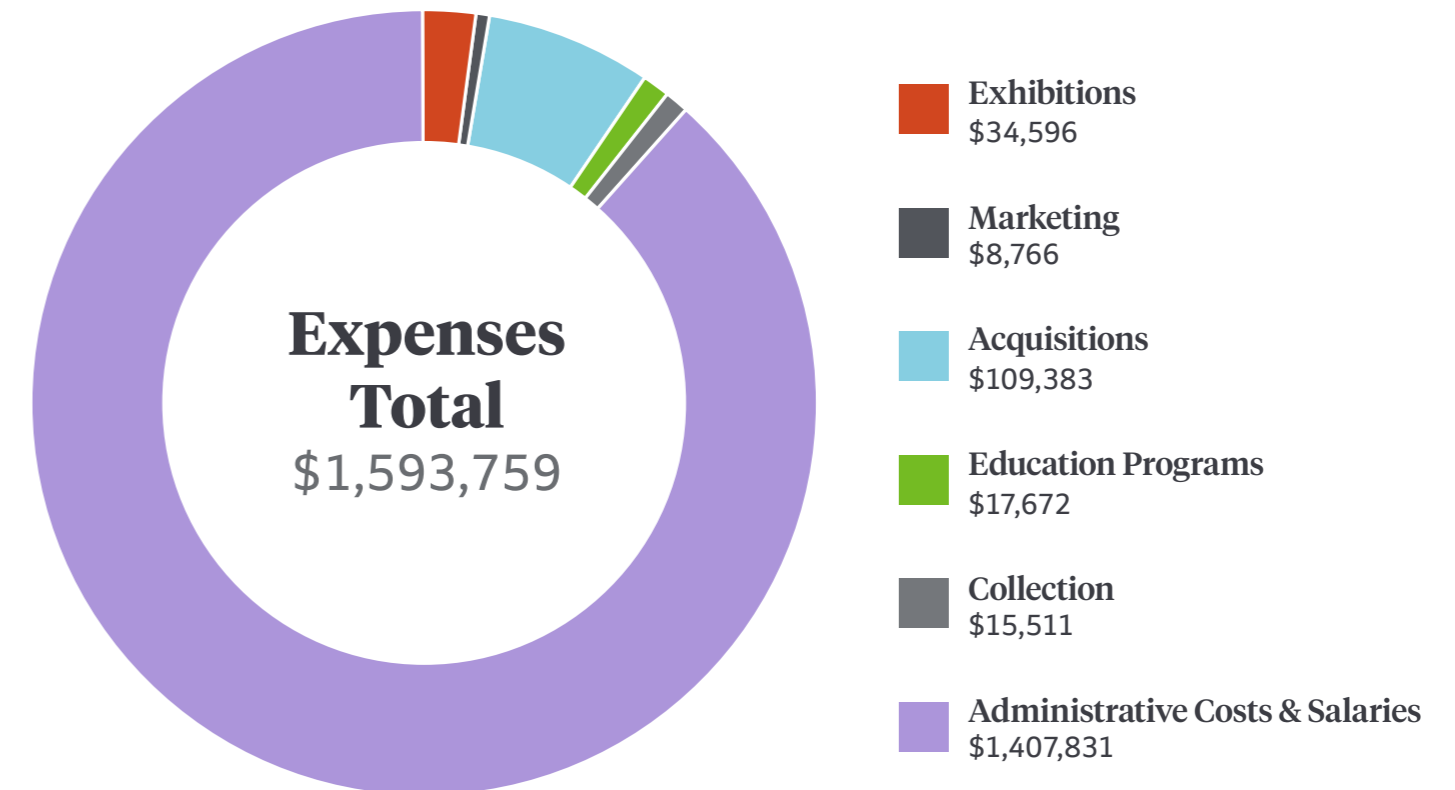
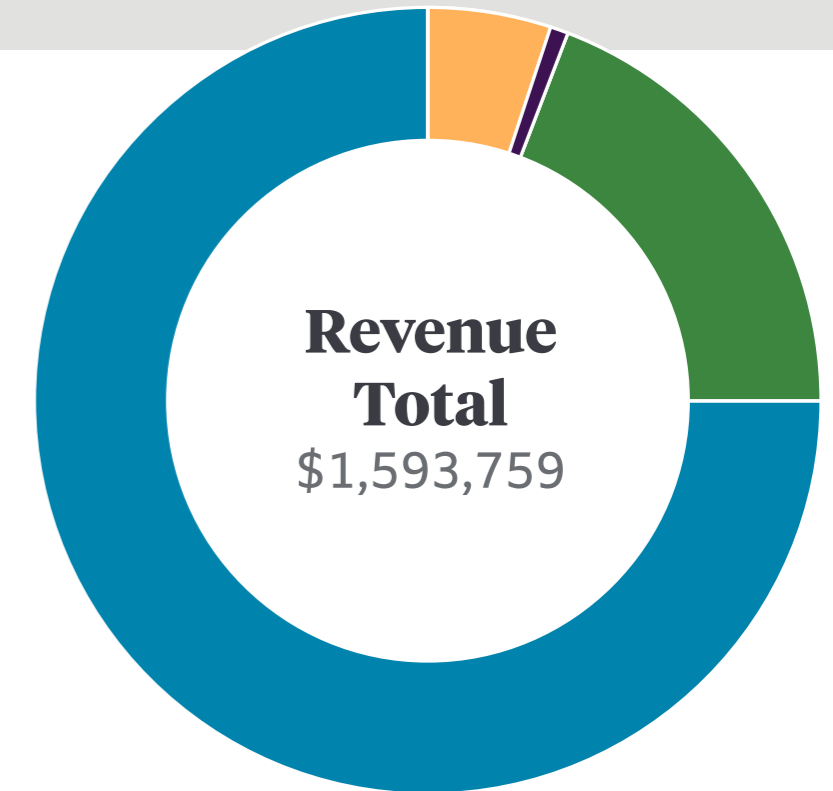
Friends of the Mead Gifts
\$82,225

Grants
\$10,000

Exhibition Fees
\$0

Endowment Draw
\$306,872

College Support
\$1,593,759





PART II

2021–2022

EDUCATION & ENGAGEMENT



This page:
Collecting 101: Acquiring Art for the Mead and Building Community participants explore the Rotherwas Room during their first meeting.

97

COLLEGE CLASS VISITS

1,032

OBJECTS PULLED FOR STUDY

392

K-12 STUDENTS

1,134

TOTAL ATTENDANCE OF COLLEGE STUDENTS IN CLASS VISITS

1,012

IMPROVEMENTS TO THE COLLECTIONS DATABASE
(SUCH AS KEYWORDS, ARTIST INFORMATION, DESCRIPTIONS, ETC.)

In fiscal year 2022, Mead education staff kept busy with a wide range of college courses and campus programming. Throughout, Amherst College students gained firsthand experience through paid internships in museum collections, education, and curation, as well as through the Student Museum Educator program. In particular, the Student Museum Educators helped develop relationships with local primary and secondary schools through outreach lessons connecting art with gardening, food, cultural heritage, and more.

Amherst College Class Visits to the Mead 2021–22

American Studies (AMST)

468 Research Methods in American Culture (x EDST 468)

Architecture (ARCH)

101 The Language of Architecture
131 History and Theory of Architecture
220 Reinventing Tokyo: The Art, Literature, and Politics of Japan's Modern Capital
135 Renaissance to Revolution: Early Modern European Art and Architecture
(x ARHA 135, EUST 135)

Asian Language and Cultures (ASLC)

221 The Spirit of Words: Survey of Classical Japanese Literature

Art and the History of Art (ARHA)

159 Modernity and the Avant-Gardes, 1890–1945
212 Storytelling Arts in Mesoamerica (x ENGL 212)
213 Printmaking I: The Handprinted Image
319 Working in Series: The Interdisciplinary Connection Between Drawing
and the Hand-Printed Image
242 Hand-Drawn and Hand-Printed: The Stories of Images
243 Cut, Inked, and Hand Pressed: Woodcut Prints
313 Still/Moving: The Documentary Project
385 Witches, Vampires and Other Monsters (x EUST 385, SWAG 310)

Black Studies (BLST)

241 African American History from Reconstruction to the Present (x HIST 241)
220 Slavery in U.S. History and Culture
338 The Age of Jim Crow

Classics (CLAS)

134 Archaeology of Greece

English (ENGL)

117 Arthurian Literature (x EUST 117)
221 Writing Poetry I
226 Fiction Writing I

First-Year Seminars (FYSE)

105 Ring of Fire: Earthquakes, Volcanoes, and Devastation
109 Drugs in History
110 Encounters with Nature
123 Thinking Body, Dancing Brain
125 Space and Place
112 Beginnings
115 Goya and His World
126 Utopias

German (GERM)

315 German Cultural History to 1800



In the Mead's study room, visiting classes can look closely at objects from the collection such as the the silkscreen Yokoo Tadanori poster on the left.

History (HIST)

128 Medieval Europe (1000-1500)
229 The Virgin Mary: Image, Cult,
Syncretism (ca. 400-1700)

Music (MUSI)

112 Exploring Music

Political Science (POSC)

109 Pandemic Politics: Democracy
versus Disease
160 Sexualities in International Relations
(x SWAG 160)
432 Amazonia in International Relations

Religion (RELI)

152 Introduction to Buddhist Traditions

Russian (RUSS)

111 Understanding Russia
114 Writing Nature: Environmental
Perspectives on Russian Culture

Sexuality, Women's and Gender Studies (SWAG)

100 The Cross-Cultural Constructions of Gender

Spanish (SPAN)

202 Advanced Spanish Language and Culture
201 Intermediate Spanish Language and Culture
301 Literature and Culture of the Hispanic World

Theater and Dance (THDA)

117H Contemporary Dance Technique:

OTHER CLASSES AT THE MEAD 2020–21

K–12 Offsite Visits (23 total)

Self Portraits

Maeve Homeschool Pre-K students
Wildwood Elementary School 1st graders

Gardening + Art

Crocker Farm 4th graders
Fort River Elementary School 4th graders
Wildwood Elementary School 4th and 5th graders
Wildwood Elementary School 5th graders

This is What it Looks Like: Mental Health and Art

Summit Academy (ARPS) 9th-12th graders

Public Programs 2021-2022

While the adjustment to a new academic year and the abrupt closure of the galleries due to steeple maintenance hampered the usual roster of onsite programs, these events were part of a much larger effort to engage students and community members—see next page for more.

FALL 2021

SEPTEMBER

- 14 Fall Opening Reception for *What Looms Large* and *A Room That Grew*

OCTOBER

- 16 A Day of Art at Amherst

SPRING 2022

MARCH

- 3 Vigil for Ukraine
- 24 BAM Showcase at the Powerhouse

APRIL

- 1 BAM Artist & Performers Luncheon (ft. Carla Costa from the Loeb)
- 3 Collecting 101 Vote
- 5 Artist Talk with Liliana Porter (Zoom)



Mead staff and summer interns reunite during the Fall 2021 Opening Reception. Left to right: Mayesha Ahmed '22, Grace Cho '23, Miloslava Hrubá, Hannah Zhang '22, Kalea Ramsey '23, and Olivia Feal.

Student Museum Educators, Interns, & Lobby Attendants 2021-2022

STUDENT MUSEUM EDUCATORS

Fall 2021 - Spring 2022

Lucy Carlson '22
Karen Kang '25
Tina Zhang '24

MEAD INTERNS

Summer Cohort 2021

Hannah Zhang '22 | Curatorial
Grace Cho '23 | Education
Mayesha Ahmed '22 | Education
Kalea Ramsey '23 | Collections

Academic Year Fall 2021 - Spring 2022

Kalea Ramsey '23 | Collections
Hannah Zhang '22 | Curatorial
Maya Foster '23 | Education
Gussie Weiss '23 | Marketing & Communications
Sike Ogieva '25 | Marketing & Communications

LOBBY ATTENDANTS

Fall 2021 - Spring 2022

Catherine Charnoky '24
Emma Eddy '22
Ayo Eniola '24
Hannah Goldberg '22
Joshua Kim '22E
Kenneth Lee '22
Bethany Letendre '22
Annie Martin '22E
Phoenix Shaw '22
Yang Sun '23
Jordan Trice '24
Sara Zhu '24



Mead education staff Olivia Feal holds up an image of *Exit* by Andrea Carlson during a school visit with the Wildwood Elementary School.

Getting Creative

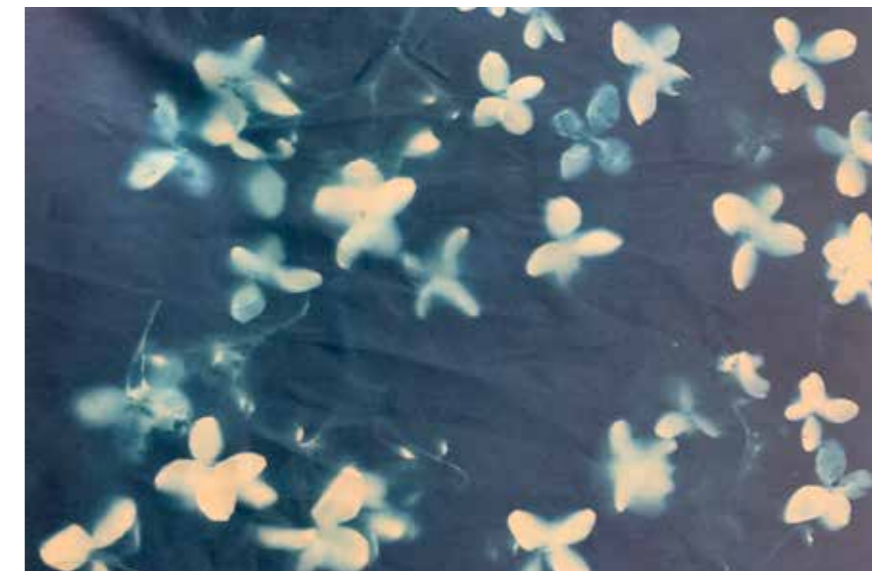
How can a closed museum transcend gallery walls?

When one door closes, as the saying goes, a window opens; but what about when the two front doors of the museum are shut and locked, indefinitely? Faced with unprecedented challenges to public visitation and a prerogative to keep the galleries closed for health and safety, staff was forced to think critically about how to continue the Mead's mission outside of the traditional spaces during the 2021/2022 school year. And looking for a cracked window, they found a multitude of places beyond the shadow of Stearns Steeple to encourage interest and involvement in artwork, art-making, and critical artistic inquiry. Below, read about three major projects from the past year which turned challenging constraints into new ground for the Mead.

First, the resounding success of a **Day of Art at Amherst** in October 2021 proved that the Mead is more than just a building, and the arts thrive on the Amherst College campus in a number of ways. A massive collaboration between the Mead, Book & Plow Farm, and eighteen other partners ranging from student groups like the Art Club to campus entities like the Science Center, a Day of Art at Amherst saw community members plein air screenprinting, meditating in the galleries, browsing rare artists' books at the library, painting a new mural at the farm, writing and reading aloud together, and gathering bouquets with the Queer Resource Center—and that just scratches the surface. A Day of Art "opened my eyes to the potential to constantly create on campus," wrote one enthusiastic participant in response to a feedback survey. Another concurred: "It was so nice to be able to participate in the arts outside of a classroom setting, especially as someone who can't usually fit art classes into their schedule."

Officially launching in Spring 2022, the **Mead on the Move** program concretized the Museum's growth not only out of the galleries, but off campus. With a focus on K-12 programming in neighboring schools, Mead on the Move maintains and builds relationships with our K-12 student and teacher partners. "We're leaning into this moment to meet teachers and students where they are, so to speak, with hands-on art programs in collaboration with area schools on their sites," said Emily Potter-Ndiaye. Wildwood Elementary School was an early partner, and that collaboration has yielded not only strong relationships between the Mead, Student Museum educators, Amherst Regional Schools, teachers, and hundreds of students, but several books which showcase student art and the lesson plans. Even when the Museum is closed, Mead on the Move creates a space for Student Museum Educators to put innovative and experiential pedagogy to the test. In the end, everybody wins—and everybody learns.

More broadly, the Mead education team has created a digital portal to the Museum for all ages through **Mead SEEDS**, a [new online blog](#) highlighting collections-related work by students, interns, faculty, and Museum staff. The format means that a wide range of different information can find a public-facing home, and that the Mead has an additional means of celebrating the diverse intellectual and creative work taking place under its purview. The website features an impressive mélange of intellectual inquiries facilitated by the Museum, such as a student interview with artist Dyani White Hawk, an introduction to the 3D modeling work happening in the Mead collection, and Amherst summer research fellows' intensive look at the chemical makeup of pigments used in different artworks. Please watch the site—decorated with motifs drawn from the work of early Amherst artist-scientist-teacher Orra White Hitchcock—for future updates on the exciting interdisciplinary journeys of students, faculty, and staff in the Museum's orbit.



The Mead and many partners pulled off a diverse Day of Art at Amherst. Above, see materials used in the Queer Resource Center-hosted "Queer life in Bloom" event. Above left, a student at the Science Center works on creating a cyanotype print with plant life (see example at middle right). Right, participants paint a mural on the new "box office" at the Book & Plow Farm.



EXHIBITIONS EXHIBITIONS

The 2021-2022 academic year exhibitions were all grounded in deep engagement—with physicality and scale, with history and the present, with co-creation and inclusion, with the real and virtual. The seriousness with which the exhibitions on view approached their topics were enhanced by gratitude for the simple act of gathering; at the same time, sharing the experience helped underscore the inherent playfulness and humor many of the artworks embodied. Throughout, the creativity and talent of Amherst College students and young alumni contributed to and elaborated on the exhibitions.

Jonathan Jackson (American, born 1996). *17 Star Flag*, 2020.
Archival inkjet print. Courtesy of artist.



What Looms Large

September 14, 2021–July 17, 2022

This exhibition examined scale—painterly, bodily, architectural, institutional—and presence in contemporary abstract painting. Actual size contributes to the sense of an artwork’s monumentality, but scale proves fundamentally relational: something once considered minor can suddenly loom large. After more than a year of primarily screen-based experiences, this exhibition asked visitors: how do we each locate ourselves in shared space again, and in relation to what? *What Looms Large* was organized by guest curator Kate Nesin.

This page: Sherrie Levine (American, born 1947). *Parchment Knot: 4* (installation view), 1985/2003. Acrylic on plywood. Gift of Sam Orlofsky (Class of 1998) in honor of David E. Little, John Wieland 1958 Director and Chief Curator of Mead Art Museum. Next page (top, bottom left, bottom right): Henriette Grahmert (German, born 1977). *It’s so hard to cover an ugly hip* (installation view), 2006. Oil on canvas. Anonymous gift. Brenna Youngblood (American, born 1979). *dear DIARY* (installation view), 2013. Mixed media on panel. Anonymous Gift. Elizabeth Murray (American, 1940–2007). *Sunshine*, 1993. Oil on canvas on shaped wood. Gift of Ronald F. Daitz (Class of 1961) and Linda F. Daitz.





A Room That Grew: Justin Kimball and Jonathan Jackson September 14, 2021–January 2, 2022

A Room That Grew featured three distinct sets of photographs as well as objects amassed by Professor Justin Kimball and Jonathan Jackson '19 that imagine new histories. The resulting bodies of work: Kimball's monograph *Elegy*, which documented the effects of the 2008 economic downturn through Massachusetts, New York, Pennsylvania, and Ohio; Jackson's *The House Servant's Directory*, originally a senior thesis project and later staged as a solo show at the historic Gore House in eastern Massachusetts, where his fifth great-grandfather Robert Roberts wrote the project's namesake book; and a collaborative installation of studio objects and recent photographs taken by both photographers over the year prior. The exhibition was organized by David E. Little.

Left Top: Jonathan Jackson '19 speaks to the crowd at the Fall 2021 opening event for *A Room That Grew*. Left Bottom: Jonathan Jackson (American, born 1996). *Tilt Top Table*, 2020. Archival inkjet print. Courtesy of the artist. Above: Justin Kimball (American, born 1961). *Niagra Street*, 2017. Archival inkjet print. Gift of Ralph and Nancy Segall.



Reflect, Alana Bailey '23.



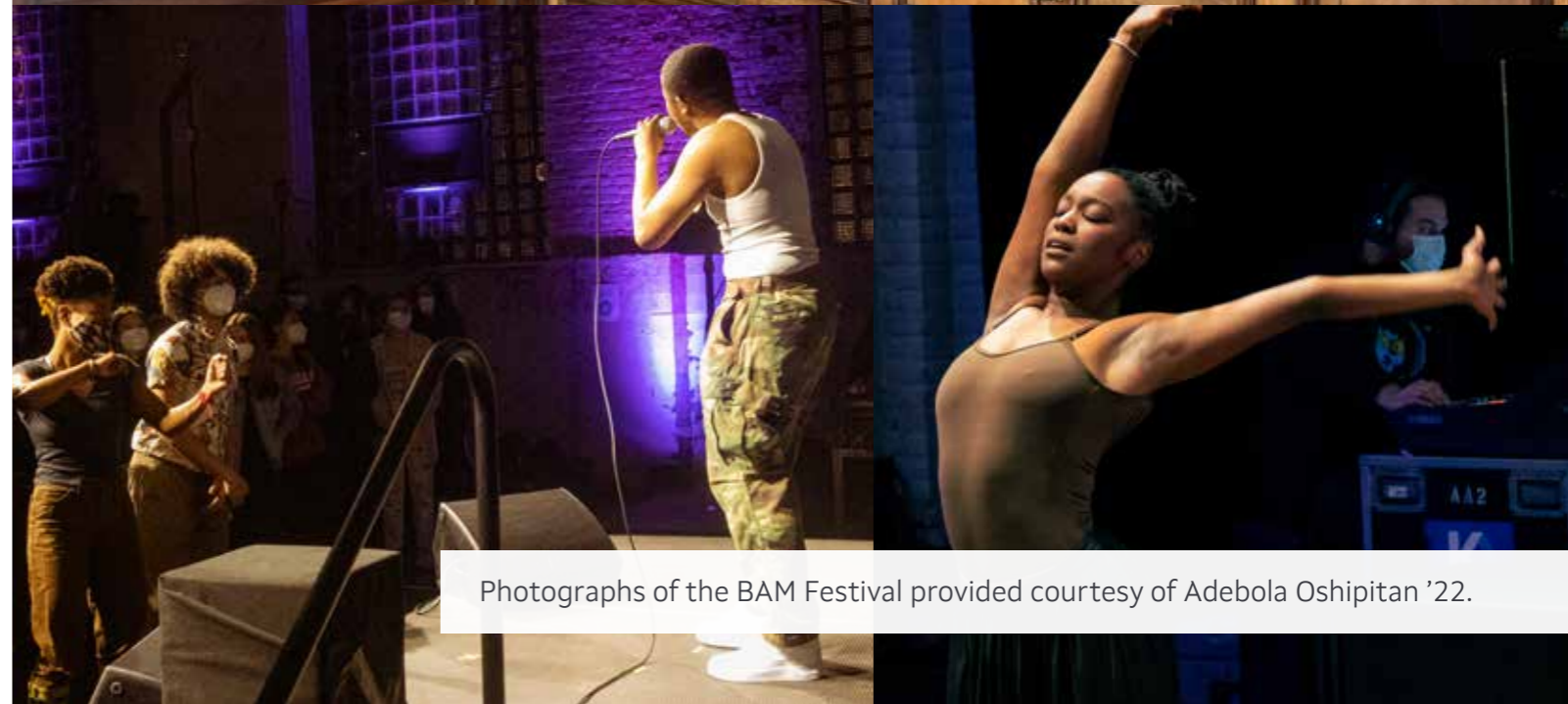
Black Art Matters Festival

March 24, 2022

The 5th annual Black Art Matters Festival lit up the Eighth Powerhouse with dance, music, poetry, and visual art in the largest celebration of Black student creativity in the festival's history. A collaboration between the Mead and the Black Student Union, the Multicultural Resource Center, the African and Caribbean Student Association, and dozens of other partners and vendors, the festival also brought Black-owned food trucks to campus as well as screenprinted tote bags from the Holyoke-based Paper City Clothing Company. While urgent building repairs prevented the planned exhibition and festival from happening inside the Mead Art Museum, the festival still shone a spotlight on the visual art in the live programming: the exhibition, originally installed in the Rotherwas Room, was represented by a video paired with recorded interviews with the creators. The extended impact of BAM was felt throughout campus thanks to special programming, such as a tailored display at Frost Library showcasing books by and about African-American artists and writers which influenced festival participants. The expanded scale of the event was made possible by the hard work of Kendall Green '24 and Kai Ahmadu '22, in the newly-created, paid positions of Student Festival Coordinators, continuing the legacy of BAM founder Zoe Akoto '21.

Featured visual artists were Alana Bailey '23, Zora Duncan '23, Ayo Eniola '24, Kendall Green '24, Tia McKinney '25, Zachary Rivers '24E, Maëlle Sannon '24, Neviah Waldron '24, and Abadaï Zoboï '25.

Performers in the festival included Ernest Collins Jr. '23, A'Cora Hickson '25, Corri Hickson '25, Kiiren Jackson '24, Stanley Jackson '25, Andrenae Jones '23, Annyah Rawlins '23, Joseph-Jerome Raymond '24, Justin Ruiz '24, Zulimah Sawab '22, Quincy Smith '25, Iryna Sobchyshyna '24, and Lemara Williams '22, in addition to participants in an open mic segment.



Photographs of the BAM Festival provided courtesy of Adebola Oshipitan '22.



Solo Work: Sheila Pepe, A Place for Looking at the Mead Collection

This single-work installation in the Rotherwas Room brings Sheila Pepe’s decades of vision from the margins together in a special commission by the Mead. *A Place for Looking at the Mead Collection* is both an artwork and gallery furniture; as curator Lisa Crossman writes, the sculpture invites visitors “to wonder what it means to create, participate, or see a ‘place’ from within and outside.” In this artwork, Pepe’s feminist crochet practice is grounded by a black ready-made IKEA rug which acts (per Pepe) as a “frame between the object, the museum, and the world we live in.”

Above: Sheila Pepe (American, born 1959). *A Place for Looking at the Mead Collection*, 2015. Steel, textiles. Commissioned by the Mead Art Museum.



Solo Work: Camila Dominguez '19, The Running

Camila Dominguez '19 won the Wise Prize in 2018 for *The Running*, which grew from their thesis project examining the role of athletics as “a dominant social force on campus” and as “part of a training ground” for honing the competitive skills needed to succeed in business. The video juxtaposes found footage edited by Dominguez of mass protests in Caracas, Venezuela, in 2017 with screen captures of a women’s relay race at the 2016 Olympics in Rio de Janeiro, Brazil. The result is restless, disjointed, and chaotic imagery centering on the overlaps and entanglements of politics and sports throughout history.

Above: Camila Dominguez (American, born 1999). Still from *The Running*, 2018. Memory stick, digital video. Purchase, Wise Prize.



Liliana Porter: Two Realities

February 22, 2022–January 8, 2023

This exhibition, curated by Lisa Crossman, foregrounded Argentinian-born, U.S.-based artist Liliana Porter’s decades-long consideration of “two realities”—“virtual reality” (a depiction of a thing) and the “real thing.” According to Porter, these dual realities are fluid and relational ideas, ones which open broader questions of how we see, communicate, and form meaning.

A linked course taught by Art History professor Niko Vicario, “Curating between the Virtual and the Physical: Liliana Porter” guided students in elaborating on the exhibition. Working with the Mead’s curatorial team and Porter herself, the students created a [connected online exhibition](#) featuring group projects expanding on the themes of *Two Realities*. Together, the exhibitions reconsidered the relationship of online and physical space, content, and experience through Porter’s work, and reexamined Porter’s art with attention to technological change and contemporary context.

Above: Liliana Porter (American, born in Argentina 1941). *Disguise*, 2000. Lithograph and collage on paper. Museum purchase.

CURATING BETWEEN THE VIRTUAL AND THE PHYSICAL

Four student teams in the course “Curating between the Virtual and the Physical: Liliana Porter” created distinct projects centered around not only Porter’s art, but the practice of curating with new media and online assets.

Porter and I dissolves the boundary between viewer and curator, inviting participatory audiences to elaborate on Porter’s work and transcend the screen and “realspace” divide. (Kate Hur, Abner Aldarondo, Nichole Fernandez, Maya Ledesma, and Gabby Avena).

The Viewer as Curator created a mechanism for audiences to mash up Porter’s various artworks and found objects, opening new connections. (Sophia Fikke, Milo Woods, Madeline Clinton, German Giammattei Urrea, Brooke Harrington, and Sofia Zavatone-Veth).

Through the Looking Glass created a virtual environment marrying invention with documentation of Porter’s studio and the exhibition through the perspective of the installed artworks. (Lawrence Duncan and Kalea Ramsey).

Two Materialities expanded on Porter’s practice of ‘mail art’ with a participatory prompt and campus mailer. (Matthew Ezersky, Lily Krakoff, Yuanzhe Ouyang, and Jenna Wyman).



LILIANA PORTER: THREE REALITIES

The Mead collaborated with the Institute for Studies on Latin American Art (ISLAA) to transmute the projects into a printed publication. The final result is the cheekily-named booklet *Liliana Porter: Three Realities*, featuring additional essays by Crossman and Vicario as well as fold-out surprises.





ACQUISITIONS

Martine Barrat (French, active in Paris and New York, born in Algeria 1943). Detail from *Love on her way to the Rhythm Club (Harlem)*, negative 1993, printed 2021. Gelatin silver print. Purchase with Richard Templeton (Class of 1931) Photography Fund.

Acquisitions 2021 - 2022

PURCHASES

Jo Spence (British, 1934–1992) and Rosy Martin (British, born 1946). *Photo Therapy: Infantilization*, 1986/88. Eleven chromogenic prints mounted on card. Purchase with Richard Templeton (Class of 1931) Photography Fund, AC 2021.74

Jo Spence (British, 1934–1992) and Tim Sheard (British, born 1956). *Anger Work*, 1988. Two chromogenic prints. Purchase with Richard Templeton (Class of 1931) Photography Fund, AC 2021.75

VKhUTEMAS (Russian, established 1920–1930). *Architectural Design, IV-5-33*, 1920s. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.76

VKhUTEMAS (Russian, established 1920–1930). *Architectural Design, IV-5-37*, 1920s. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.77

VKhUTEMAS (Russian, established 1920–1930). *IV-1-1(2)*. Vkhutemas Gallery, 1920s. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.78

VKhUTEMAS (Russian, established 1920–1930). *Vkhutemas IV-5-32 (Fragment)*, 1920s. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.79

VKhUTEMAS (Russian, established 1920–1930). *Vkhutemas IV-5-52*, 1920s. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.80

VKhUTEMAS (Russian, established 1920–1930). *Vkhutemas IV-5-37*, 1920s. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.81

VKhUTEMAS (Russian, established 1920–1930). *Vkhutemas IV-5-44, Study of Mass and Weight*, 1920s. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.82

VKhUTEMAS (Russian, established 1920–1930). *Vkhutemas IV-5-44, Study of Mass and Weight*, 1920s. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.83

VKhUTEMAS (Russian, established 1920–1930). *Vkhutemas IV-5-32, Volume Study*, 1920s. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.84

VKhUTEMAS (Russian, established 1920–1930). *Maquette for the Movie Set (Maket Goroda dlia Filma)*, 1920s. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.85

VKhUTEMAS (Russian, established 1920–1930). *Vkhutemas gallery*, 1920s. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.86

VKhUTEMAS (Russian, established 1920–1930). *Office/Studio*, 1920s. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.87



VKhUTEMAS (Russian, established 1920–1930). *Architectural Model III-5-26(2)*, 1923. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.88

VKhUTEMAS (Russian, established 1920–1930). *ASNOVA Brigade, Design for a Cinema-Concert Hall (Brigada ASNOVA. Kino-Kontsertnyi Zal)*, ca. 1930-31. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.89

VKhUTEMAS (Russian, established 1920–1930). *Theater in Sverdlovski (Teatr v Sverdlovsk)*, 1931. Vintage gelatin silver print. Purchase with Amherst Whitney Collection of Russian Art Fund, AC 2021.90

Martine Barrat (French, active in Paris and New York, born in Algeria 1943). *Love on her way to the Rhythm Club (Harlem)*, negative 1993, printed 2021. Gelatin silver print. Purchase with Richard Templeton (Class of 1931) Photography Fund, AC 2021.91

Martine Barrat (French, active in Paris and New York, born in Algeria 1943). *Kid Chocolate and his grandson show me a picture of the Kid as a young boxer (Cuba)*, negative 1984, printed 2021. Gelatin silver print. Purchase with Richard Templeton (Class of 1931) Photography Fund, AC 2021.92

Liliana Porter (American, born in Argentina, 1941). *Disguise*, 2000. Lithograph and collage on paper. Museum Purchase, AC 2022.01

Steve Locke (American, born 1963). *Underground*, #37 from the 'Homage to the Auction Block' series, 2020. Casein on panel. Purchase with Wise Fund for Fine Arts, AC 2022.02

Steve Locke (American, born 1963). *Furnace*, #41 from the 'Homage to the Auction Block' series, 2020. Acrylic and gouache on panel. Purchase with Wise Fund for Fine Arts, AC 2022.03

Jaune Quick-to-See Smith (American, Enrolled Salish member of the Confederated Salish and Kutenai Tribes, born 1940). *Waiting for Rain*, 2012. Lithograph. Purchase with William K. Allison (Class of 1920) Memorial Fund, AC 2022.04

Andrea Carlson (American, Anishinaabe/Ojibwe, born 1979). *Gut-Munching Gore Hounds*, 2010. Oil, acrylic, ink, color pencil, and graphite on 4 sheets of heavy wove Arches Aquarelle paper. Museum Purchase, AC 2022.05.a-d

Cara Romero (American, Chemehuevi, born 1977). *No Wall*, 2019. Pigment print mounted on plexiglass. Museum Purchase, AC 2022.06

Cara Romero (American, Chemehuevi, born 1977). *Eufaula Girls*, 2019. Pigment print mounted on plexiglass. Museum Purchase, AC 2022.07

Frank Buffalo Hyde (American, Onondaga Nation Beaver Clan and Nez Perce, born 1974). *I Got Rambling on My Mind*, 2021-2022. Acrylic on canvas. Purchase with Wise Fund for Fine Arts, AC 2022.08

Trenton Doyle Hancock (American, born 1974); Flatbed Press, publisher and printer (American, est. 1989). *Exchanging Variables (suite)*, 2021. Aquatints. Purchase, Trinkett Clark Memorial Student Acquisition Fund, AC 2022.10.1-4

Brenna Kaplan, Class of 2022 (American, born 2000). *I think we hung on the campus a lot. I only remember going once, but there's lots of photos of us there.*, 2022. Acrylic on medium-density fiberboard. Purchase, Wise Prize, AC 2022.25

Brenna Kaplan, Class of 2022 (American, born 2000). *I wish I remembered what happened this day. It was just the three of us and our moms. The sun was warm.*, 2021. Acrylic on medium-density fiberboard. Purchase, Wise Prize, AC 2022.24

GIFTS

Peter Sekaer (American, born in Denmark, 1901–1950). *Gibson Street, Youngstown, Ohio*, 1938. Gelatin silver print. Gift of Christina Sekaer, AC 2021.99

Peter Sekaer (American, born in Denmark, 1901–1950). *Pearlstine Alley, Charleston, South Carolina*, ca. 1939. Gelatin silver print. Gift of Christina Sekaer, AC 2021.100

Peter Sekaer (American, born in Denmark, 1901–1950). *Sunday morning - boys playing on a stoop, Morris Avenue, Philadelphia*, 1938. Gelatin silver print. Gift of Christina Sekaer, AC 2021.101

Peter Sekaer (American, born in Denmark, 1901–1950). *Housing project playground, location unknown*, negative ca. 1939, printed ca. 1980s. Gelatin silver print. Gift of Christina Sekaer, AC 2021.102

Peter Sekaer (American, born in Denmark, 1901–1950). *Untitled (construction site)*, ca. 1935. Gelatin silver print. Gift of Christina Sekaer, AC 2021.103

Peter Sekaer (American, born in Denmark, 1901–1950). *Untitled (Navajo families)*, ca. 1940-41. Gelatin silver print. Gift of Christina Sekaer, AC 2021.104

Peter Sekaer (American, born in Denmark, 1901–1950). *Untitled (Navajo family on a donkey)*, 1940-41. Gelatin silver print. Gift of Christina Sekaer, AC 2021.105

Peter Sekaer (American, born in Denmark, 1901–1950). *14th Street, New York*, 1935. Gelatin silver print. Gift of Christina Sekaer, AC 2021.106

Peter Sekaer (American, born in Denmark, 1901–1950). *Times Square, New York*, 1936. Gelatin silver print. Gift of Christina Sekaer, AC 2021.107





Peter Sekaer (American, born in Denmark, 1901–1950). *Street scene, New York*, ca.1935. Gelatin silver print. Gift of Christina Sekaer, AC 2021.108

Peter Sekaer (American, born in Denmark, 1901–1950). *Corpus Christi, Texas, 1939*. Gelatin silver print. Gift of Christina Sekaer, AC 2021.109

Peter Sekaer (American, born in Denmark, 1901–1950). *Children on a hill, Southeast*, 1936. Gelatin silver print. Gift of Christina Sekaer, AC 2021.110

Peter Sekaer (American, born in Denmark, 1901–1950). *Untitled (Navajo men, Tuba Trading Post, Co., Tuba City, Arizona)*, 1940. Gelatin silver print. Gift of Christina Sekaer, AC 2021.111

Peter Sekaer (American, born in Denmark, 1901–1950). *Untitled (hornos and Pueblo houses)*, ca. 1940-41. Gelatin silver print. Gift of Christina Sekaer, AC 2021.112

Peter Sekaer (American, born in Denmark, 1901–1950). *Untitled (Pueblo houses)*, ca. 1940-41. Gelatin silver print. Gift of Christina Sekaer, AC 2021.113

Peter Sekaer (American, born in Denmark, 1901–1950). *William Thompson turns the light on in the barn, Troy, Ohio*, ca. 1938-40. Gelatin silver print. Gift of Christina Sekaer, AC 2021.114

Peter Sekaer (American, born in Denmark, 1901–1950). *Untitled (sign)*, ca. 1930-1940. Gelatin silver print. Gift of Christina Sekaer, AC 2021.115

Peter Sekaer (American, born in Denmark, 1901–1950). *Untitled (sign in window)*, negative ca. 1936, printed 1980. Gelatin silver print. Gift of Christina Sekaer, AC 2021.116

Peter Sekaer (American, born in Denmark, 1901–1950). *Youngstown, Ohio*, 1938. Gelatin silver print. Gift of Christina Sekaer, AC 2021.117

Peter Sekaer (American, born in Denmark, 1901–1950). *Untitled (Pittsburgh, children playing on sidewalk)*, ca. 1940. Gelatin silver print. Gift of Christina Sekaer, AC 2021.118

Peter Sekaer (American, born in Denmark, 1901–1950). *25th Street, Birmingham, Alabama*, 1938. Gelatin silver print. Gift of Christina Sekaer, AC 2021.119

Peter Sekaer (American, born in Denmark, 1901–1950). *Untitled (Navajo family on a donkey, detail)*, ca. 1940-41. Gelatin silver print. Gift of Christina Sekaer, AC 2021.120

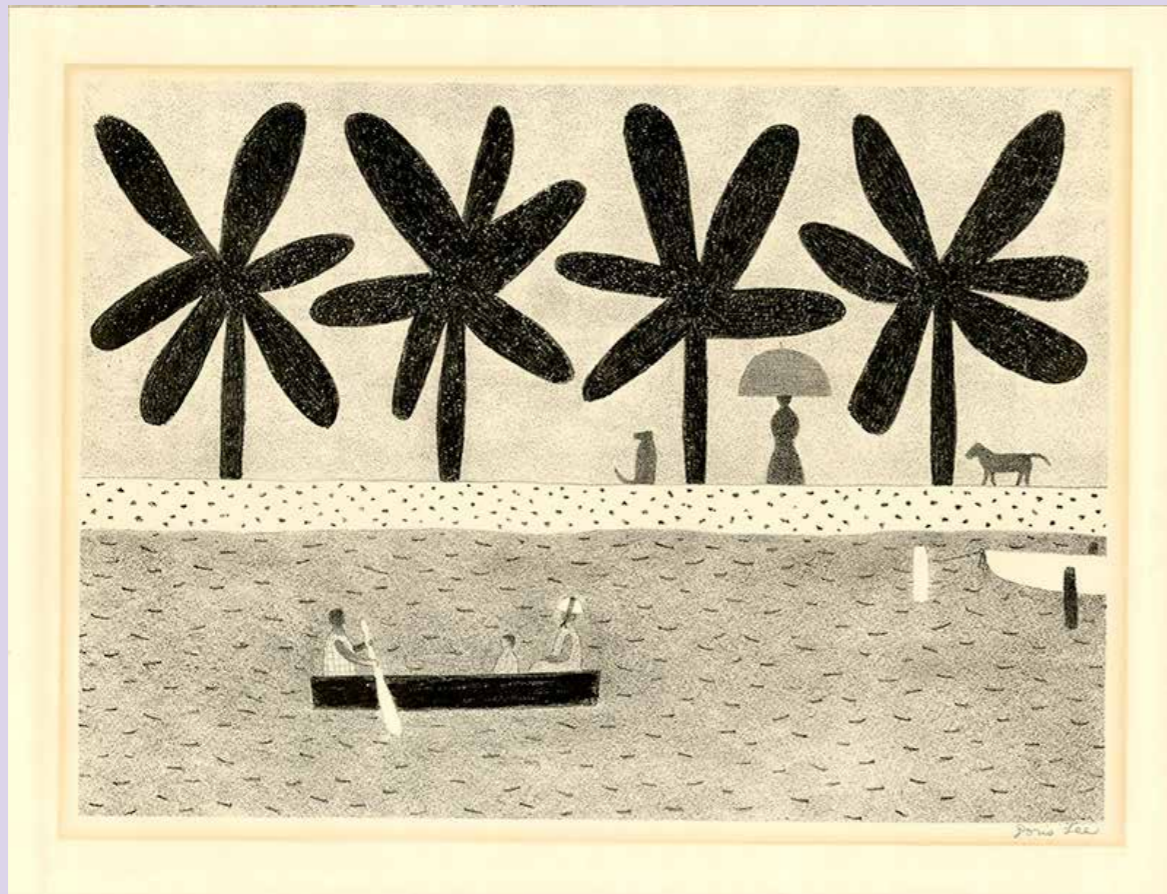
Peter Sekaer (American, born in Denmark, 1901–1950). *Untitled (Navajo men, Tuba Trading Post Company, Tuba City, Arizona)*, 1940. Gelatin silver print. Gift of Christina Sekaer, AC 2021.121

Peter Sekaer (American, born in Denmark, 1901–1950). *Ice cream cone sign, Bowling Green, Virginia*, ca. 1935. Gelatin silver print. Gift of Christina Sekaer, AC 2021.122

Peter Winslow Martin (American, born 1930); printed by Robert E. Townsend for Impressions Workshop (American, 20th century). *Daylilies*, 1975. Aquatint on cream wove paper. Gift of H. Nichols B. Clark in memory of Trinkett Clark, AC 2021.123

Hannelore Baron (American, born in Germany, 1926–1987). *Untitled*, 1979. Collage on linen, mounted on board. Gift of H. Nichols B. Clark in memory of Trinkett Clark, AC 2021.124

Doris Lee (American, 1905–1983). *Along the Waterway*, 1961. Lithograph on wove paper. Given in memory of Dr. Leonard and Margaret Shengold by David Shengold (Class of 1981), AC 2022.09



Utagawa Hiroshige I (Japanese, 1797-1858); Sakanaya Eikichi, publisher (Japanese, active ca. 1855-1866). #10 *Dawn at Kanda Myojin Shrine* from "One Hundred Famous Views of Edo", 1856. Color woodcuts. Gift of Ruth S. Nelkin, AC 2022.11

Utagawa Hiroshige I (Japanese, 1797-1858); Sakanaya Eikichi, publisher (Japanese, active ca. 1855-1866). #35 *Cherry Blossoms in the Grove of Suijin Temple and View of Massaki on the Sumida River* from "One Hundred Famous Views of Edo", 1856. Color woodcuts. Gift of Ruth S. Nelkin, AC 2022.12

Utagawa Hiroshige I (Japanese, 1797-1858); Sakanaya Eikichi, publisher (Japanese, active ca. 1855-1866). #48 *Suido Bridge and Surugadai* from "One Hundred Famous Views of Edo", 1856. Color woodcuts. Gift of Ruth S. Nelkin, AC 2022.13

Utagawa Hiroshige I (Japanese, 1797-1858); Sakanaya Eikichi, publisher (Japanese, active ca. 1855-1866). #60 *Asakusa River, Great Riverbank, Miyato River* from "One Hundred Famous Views of Edo", 1857. Color woodcuts. Gift of Ruth S. Nelkin, AC 2022.14

Utagawa Hiroshige I (Japanese, 1797-1858); Sakanaya Eikichi, publisher (Japanese, active ca. 1855-1866). #64 *Horikiri Iris Garden* from "One Hundred Famous Views of Edo", 1857. Color woodcuts. Gift of Ruth S. Nelkin, AC 2022.15

Utagawa Hiroshige I (Japanese, 1797-1858); Sakanaya Eikichi, publisher (Japanese, active ca. 1855-1866). #94 *Maple Trees at Mama, Tekona Shrine, and Linked Bridge* from "One Hundred Famous Views of Edo", 1857. Color woodcuts. Gift of Ruth S. Nelkin, AC 2022.16

Utagawa Hiroshige I (Japanese, 1797-1858); Sakanaya Eikichi, publisher (Japanese, active ca. 1855-1866). #99 *Kinryuzan Temple, Asakusa* from "One Hundred Famous Views of Edo", 1856. Color woodcuts. Gift of Ruth S. Nelkin, AC 2022.17

Utagawa Hiroshige I (Japanese, 1797-1858); Sakanaya Eikichi, publisher (Japanese, active ca. 1855-1866). #106 *Fukagawa Lumbyards* from "One Hundred Famous Views of Edo", 1856. Color woodcuts. Gift of Ruth S. Nelkin, AC 2022.18

Utagawa Hiroshige I (Japanese, 1797-1858); Sakanaya Eikichi, publisher (Japanese, active ca. 1855-1866). #111 *Drum Bridge at Meguro and Sunset Hill* from "One Hundred Famous Views of Edo", 1857. Color woodcuts. Gift of Ruth S. Nelkin, AC 2022.19

Utagawa Hiroshige I (Japanese, 1797-1858); Sakanaya Eikichi, publisher (Japanese, active ca. 1855-1866). #118 *Foxfires on New Year's Eve at the Enoki Tree, Oji (New Year's Eve Firefoxes at the Changing Tree Oji)* from "One Hundred Famous Views of Edo", 1857. Color woodcuts. Gift of Ruth S. Nelkin, AC 2022.20

Rimma Gerlovina (Russian, born 1951) and Valeriy Gerlovin (Russian, born 1945). *Breathe*, 1990. Mounted chromogenic print. Gift of Thomas Erben, AC 2022.21



Steve Locke (American, born 1963.) *Furnace*, #41 from the "Homage to the Auction Block" series, 2020.

Teaming Up

A CROSSOVER PARTNERSHIP BETWEEN THE MEAD AND AMHERST ATHLETICS LEADS TO WIN-WIN RESULTS

On April 3, 2022, people slowly trickled into LeFrak Gymnasium, the crowd buzzing with hushed excitement under its distinctive rafters. On the floor, two teams of Amherst College student-athletes steeled themselves for the final event. Such was the gravity of the situation that Billy McBride, Associate Director of Athletics for Equity and Inclusion, stepped up to deliver opening remarks.

But unlike a typical Sunday at LeFrak, the spectators held voting power over the outcome. And McBride wasn't the only introductory speaker; Mead staff Miloslava Hruba and Emily Potter-Ndiaye also took a turn at the mic, as did Athletics Director Don Faulstick, with curator Lisa Crossman backing them up. The gathering wasn't really a contest; it was a community effort to decide between two potential acquisitions, the capstone of the Mead's Collecting 101 program (underwritten by the Trinkett Clark Memorial Student Acquisition Fund). And when all was said and done, the campus art museum had gained four new prints—Trenton Doyle Hancock's series *Exchanging Variables*.

Exchanging Variables is a set of four prints rendered in black and white with subtle gray elaborations, each depicting the artist's alter ego Torpedo Boy encountering a different character: a Klansman, Hancock himself, a police officer, and a Christ figure.

"This series is very interactive," said presenter Jay Lassiter '24, Amherst College golfer, urging the audience to take a closer look. "It ignites conversations we're having today on the Amherst campus, such as the relationship between Black men and religion—I think that's a really deep conversation sparked by this series. It's more than just history."

The purchase marked the Mead's first acquisition of work by Hancock, whose imaginative style is widely celebrated for its storytelling and daring confrontations of social issues.

Usually, the final student presentation of artworks up for consideration would take place inside the Mead galleries, but that year's new spin on the program—namely, the shift from a January Term class to a Spring partnership with the Athletics department—made LeFrak an ideal venue.

This partnership built on McBride's long support of the arts and art education on campus: each year, he lectures on Goya to Professor Natasha Staller's First Year Seminar class, and even delivered a talk at the Mead about George Bellows at the invitation of a Mead curator, friend, and colleague Trinkett Clark, whose memory is honored by the namesake fund started by husband Nichols B. Clark in 2008. Clark has remarked that the program's vitality—and how it honors Trinkett Clark's spirit and impact—lies in its ability to open new doors for students.

"What strikes me as I talk to the kids, and I learn a little about them, is they're coming in from different disciplines, but they're shedding their inhibitions about looking at art," he said in a recorded conversation with Hruba about the program. "Too many people think that looking at art is like rocket science and it's not. It's about gut reaction."

Embracing possibility and building bridges between departments are critical aspects of the partnership, McBride emphasized. "You can add something to the community that all could benefit from. And the common thread is the love of art, the love of learning, and the love of community."



Above: McBride and Hruba sit with Collecting 101 students on the steps of Converse Hall before departing for the cohort field trip to New York City. Below: Trenton Doyle Hancock (American, born 1974) and Flatbed Press (printer and publisher) (established 1989). *Exchanging Variables I*, 2021. Aquatints. Purchase, Trinkett Clark Memorial Student Acquisition Fund.

As accomplished as Amherst College athletes are, the demanding time commitments of sports and school often leave little time for more exploratory hobbies. Through Collecting 101, McBride had a chance to see another side of his students – and they got to see another side of campus, one that brought them not only to the Museum for special Friday sessions but also on a field trip to studios and galleries in New York City and back to LeFrak to share their new knowledge.

"I had actually never been inside the Mead until I joined this program," said club sailor and soccer player Jordan Gomez '25, whose interest in art drew her to Collecting 101. "Another thing I would say is [that] it's one thing to see these art pieces online and another to actually go to the artists' studios. It really brings them to life."

Beyond the Hancock acquisition, the partnership revealed new possibilities for all involved. Participants, extracted from their normal routines, "got to learn about another resource on campus for study, for entertainment, for meeting people," Hruba said. And the Collecting 101 students continue to return to the Mead—for leisure, for class, and even as interns.

The stage is also set for new collaborations at a departmental level. In tandem with Collecting 101, McBride organized an Athletics art event called "Ready. Set. Serve." which showcased the creativity of Athletics staff, club team, and school team members. Hruba has been honored as the inaugural Mead liaison to Athletics, cementing an official relationship.

The success can't be credited to just the students or staff, Athletics or the Mead. "Every individual made the 'we' great," said McBride.

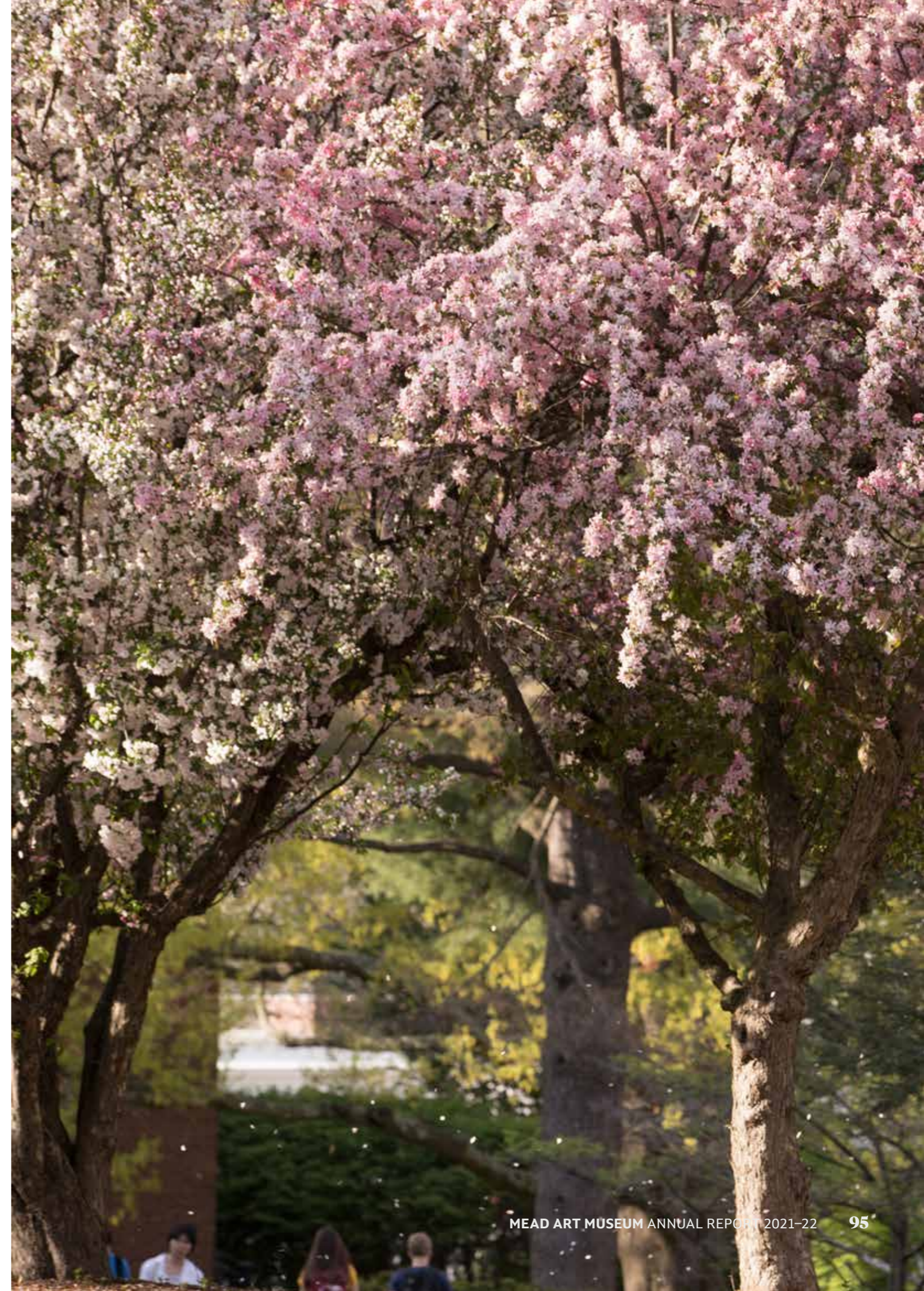


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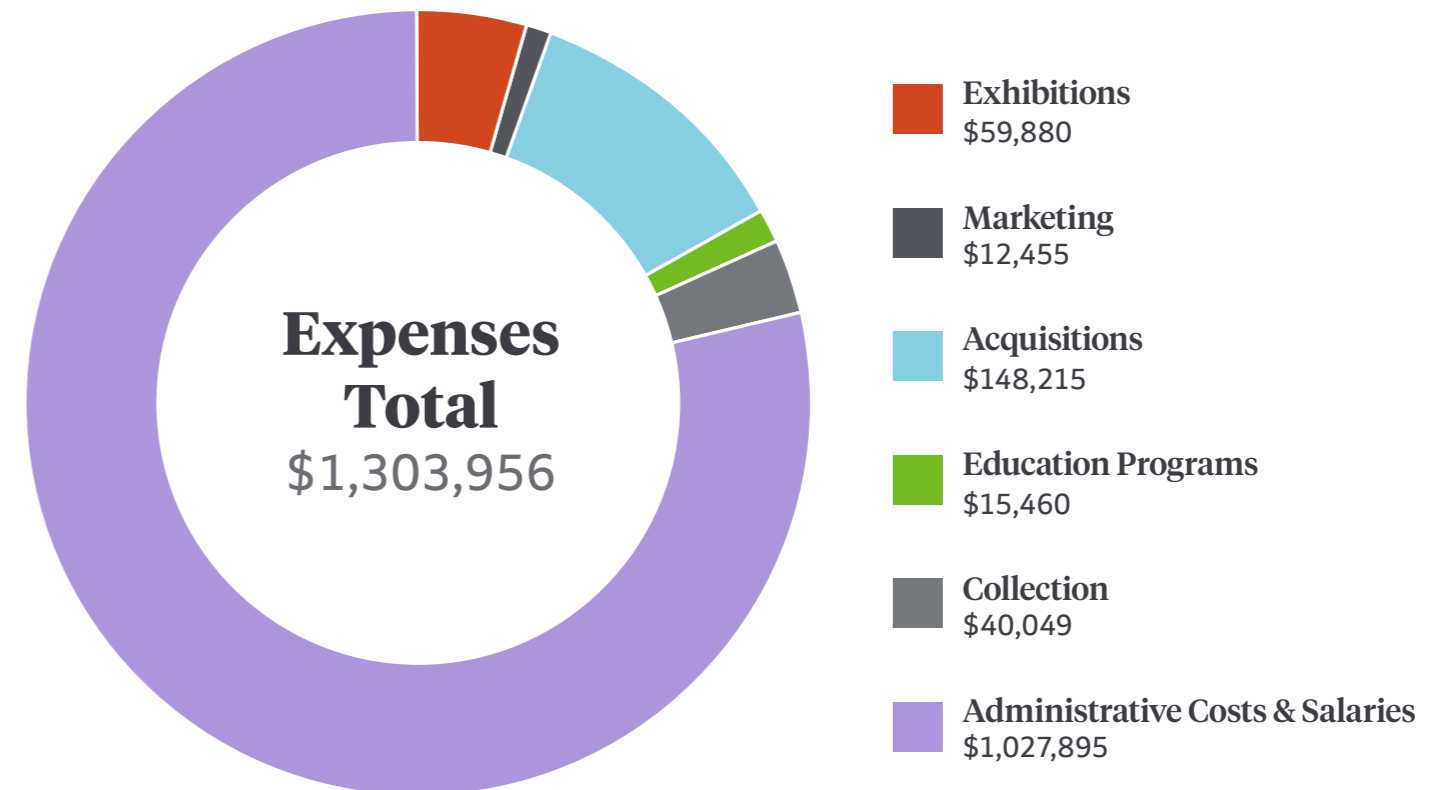
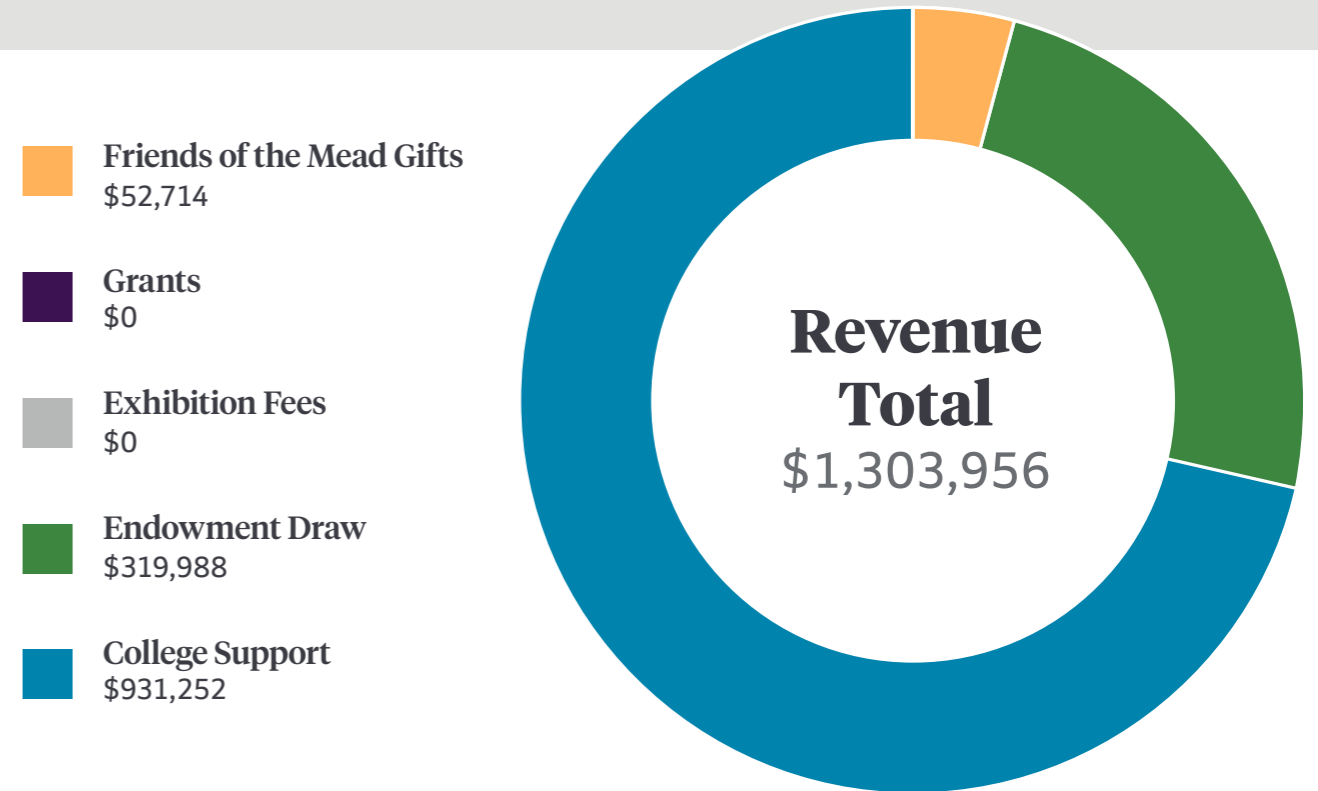


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Financial Report FY '22



Staff News & Notes

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NEW STAFF FY 2022

Carolyn Gennari (she/her/they/them), consulting Digital Projects Coordinator
Nectar Knuckles (she/her/hers) consulting Curatorial Assistant
Charlotte Murtishaw (she/her/hers), Museum writer and editor
Victoria Nardone (she/her/hers), Financial and Administrative Assistant
John Thornbury (he/him/his), Preparator
Emma Vecchione (she/her/hers), consulting Digital Projects Specialist (March–July 2023)

MUSEUM SECURITY

Nicholas Taupier (he/him) - Museum Security Supervisor
FY21 Museum Security Officers: Fiore Graziano (Lead Officer) (he/him), Joe Kosiorek (he/him), Jerry Devine (he/him), Rachel Thern (she/her), Henry Slater (he/him), Scott LeBeau (he/him), Grace Ross (she/her), Dorian Sanders (he/him), Christine Bluhm (she/her)
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As I mentioned at the beginning of the report, our dedicated staff is unparalleled, and as the 2022 Spring semester wrapped up we had to bid a bittersweet farewell to departing staff: administrative and finance assistant **Eileen Smith**, who has transitioned to a new role in the English department; preparator **Tim Gifillan**, off to a richly deserved retirement; and writer-editor **Sheila Flaherty-Jones** and marketing and programming specialist **Danielle Amodeo**, whose talent and hard work have led to exciting new opportunities. We are grateful for all their contributions, and in their absence must be selfishly glad for so many new faces in the Museum. Over the past year we were joined by Victoria Nardone in the capacity of administrative and finance assistant; John Thornbury, from the Seattle Art Museum, as preparator; and Charlotte Murtishaw, Museum writer-editor. As well, we were grateful to work with several key collaborators in consulting roles: Nectar Knuckles, as a curatorial assistant, and Carolyn Gennari and Emma Vecchione, as our digital projects specialists.

– Michael Kunichika, Interim Director

Emily Potter-Ndiaye co-authored an article with visiting professor Amy Cox Hall on the Mead exhibition *Embodied Taste*. [The article](#), about the process of putting the exhibition together, was published in *Anthropology News*' Nov./Dec. 2020 issue "Food". Most recently, she presented with Instructional Technology director Jaya Kannan on curricular innovations at the Liberal Arts Collaborative for Digital Innovation Conference June 2022 at Davidson College.

Lisa Crossman entered her second year of service as the curatorial representative on the Museums10 Executive Committee and as a member of the Amherst College Press editorial board.



After over five years at the Mead, public programmer and communications specialist **Danielle Amodeo** is taking her enormous talents and experience to the Arts Equity Group, a new network of consultants, artists, and equity practitioners devoted to making arts and culture accessible to everyone. As the founding director, Danielle will continue to provide arts and cultural organizations and other non-profits with crucial support in communications, public programming, and strategic initiatives.

Miloslava Hrubá presented at the Arts at Amherst Initiative's 2021 Spring Soirée. At the biannual event, Miloslava shared her recent field research on midcentury printmaking in former Czechoslovakia focus on gender differences within the ideologically and culturally ostracized group of non-conforming artists.

During 2021 and 2022, **Miloslava** and **Stephen Fisher** devoted significant time to the Five College Consortium's Museum Collection Management Commons project as representatives of the Mead. Funded by an \$800k grant from the Mellon Foundation, the project examined the shared collections database of the six area museums (representing all five colleges and Historic Deerfield) and ways to enhance access and cross-discoverability within the public portal, while addressing equity, ethics, and transparency in the cataloging process and end result. The project leaders will continue to advocate for a more effective collection management system integrating campus collections and archives.

As of June, **Olivia Feal**'s title has changed from Museum Educator to Manager of Experiential Learning and K-12 Programs, more effectively reflecting the breadth of her work. In addition to her title change within the Museum, Olivia has also been named Chair of the Museums10 Education Committee.

Victoria Nardone moved to her new position at the Mead after six years in the Amherst College Department of Conferences and Special Events—a big change, but fortunately a short move. In 2021, she became the proud facilitator and coordinator of the First-Generation College Student Colleague Resource Group for Amherst College employees.

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